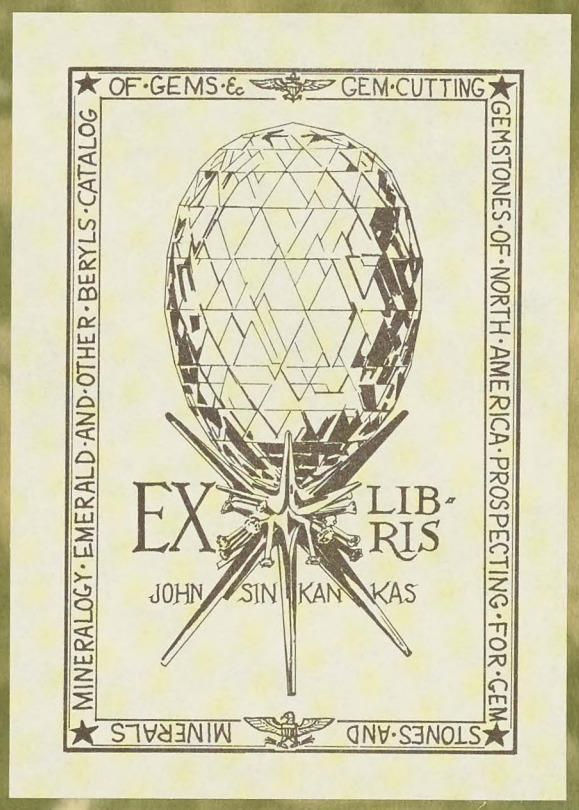
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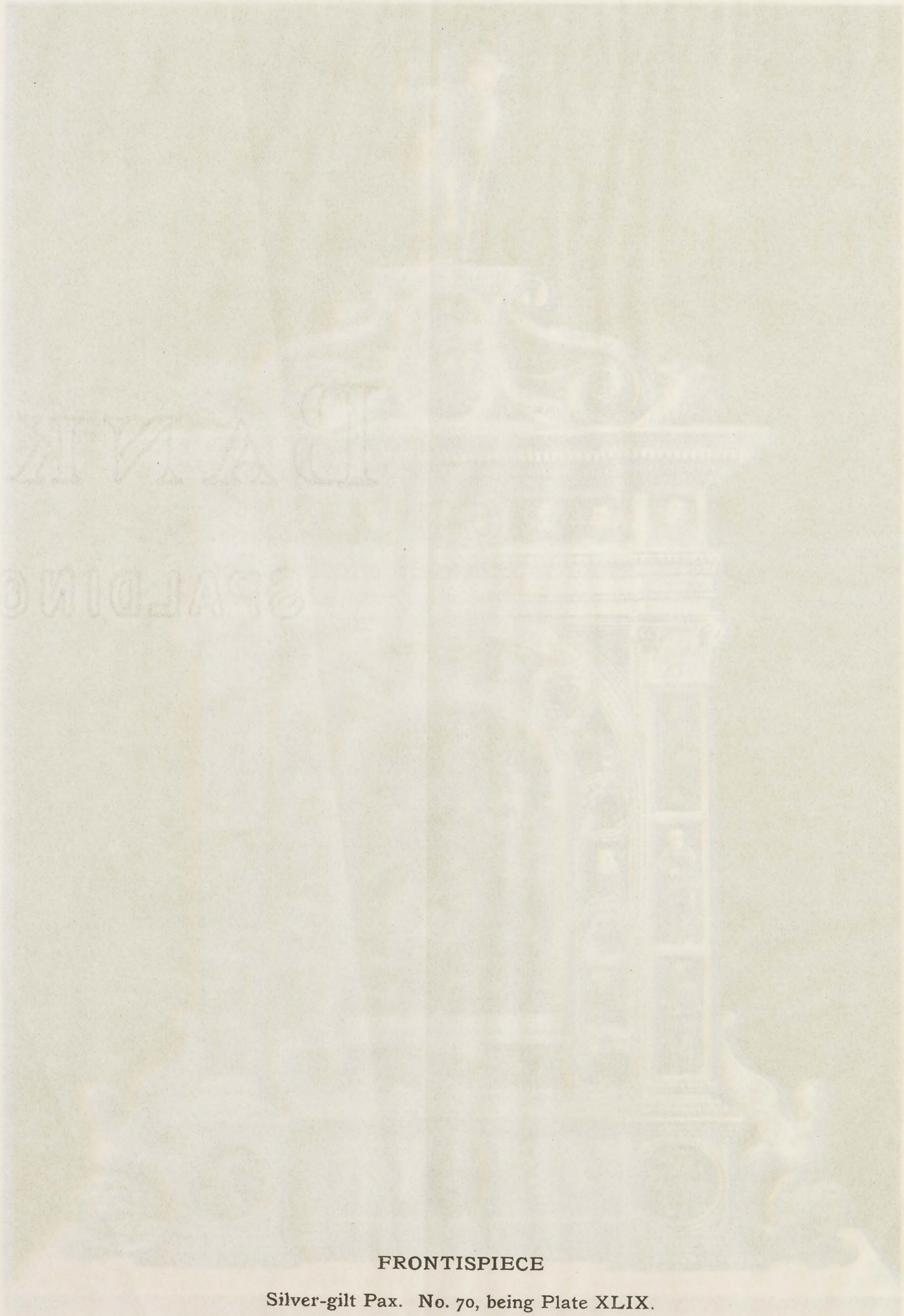
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THE whole of the Plates in this book have been engraved by Hallett Hyatt, of 111, Oxford Street, London. All the photographs have been taken by him, and the whole of the hand-coloured facsimiles were painted under his supervision.

The book has been printed at the Chiswick Press.

The Index has been prepared by Miss Lilian Mackie.

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ACKNOWLEDGEMENT

I AM afraid that it is not possible to mention by name more than a small proportion of the persons who have been good enough to assist me in the preparation of this catalogue. The correspondence regarding it has been so considerable, and the number of persons who have taken the trouble to answer my various queries have been so numerous, that I must content myself with mentioning the names of the chief persons who have rendered me assistance, and express to all, whether mentioned or not, my hearty thanks for their consideration.

In Germany I have been greatly assisted by Professor and Mrs. Singer of Dresden, Dr. Bode and Dr. Jessen of Berlin, Professor Mogk and Herr Kind of Leipzig, Professor Masner of Breslau, and Dr. Marc Rosenberg. In Spain I have received most generous aid from my old friend Señor Don Manuel Bartolomé y Cossio, and from Professor Juan Uña y Sarthou, Professor Francisco Giner de Los Ríos, Professor German Florez, and Señor Pedro Blanco Suarez, all of Madrid, Professor Leopoldo Saler y Perez and Professor J. Pijoan, of Barcelona, Professors Francisco Murillo Herrera and Claudio Sanz Arizmendi, of Seville, Señor Manuel Gomez-Moreno, of Granada, Canon Agustin Sarthou de Lera and the Vicar-General, Señor Don José Pellicer y Guiu, both of Zaragoza, Señor Don Genaro del Campillo, Abad-Prior of San Isidoro in Léon, Señor Don Innocencio and Señor Don Angel Regueras López, of Oviedo, and Professor Eladio Oviedo Arce, of Santiago de Compostella, Señor Guerra and Señor Don Ventura Reyes y Prosper, of Toledo, as well as from Señor Carlos Murphy, Mr. Elliot Morton of Valencia, and Mr. A. Floyd. I desire to express particular thanks to several of the officials at the Louvre, and especially to M. Jean Marquet de Vasselot, and to the Count X. de Chavagnac, and also to M. Destrée, of Brussels, Count Theodore de Renesse, and M. Nieberding. Mr. Montgomery Carmichael, of Leghorn, and Mr. Sidney Churchill, of Naples, have rendered me constant assistance, and I have also to thank Signor Ludovico de la Ville Sur-Yllon, the Director of the Archives at Lucca, Father Orlandi

of Siena, and the Director of the Archives in the same city. Very specially my warm thanks are due to Father Theodoric, of the College of St. Bonaventura near Florence, a most learned authority on Patristic Literature, as without his aid the passages quoted from the Fathers could never have been identified. In England I acknowledge gratefully the constant assistance given me by the Jesuit Fathers, at Farm Street, notably by Father Herbert Thurston, S.J., who has read many of the Latin phrases hitherto regarded as indecipherable and whose aid as to the woodwork and onyx decade has been invaluable. My hearty thanks are also tendered to Professor I. Gollancz, and Mr. Marion Spielmann, Mrs. Strong, Mrs. Arthur Bell, Dr. W. Evans Hoyle, of Cardiff, Dr. Shipley, F.R.S., of Christ's College, Cambridge, Mr. Murray Marks, Dr. Payne, Sir George Donaldson, Dr. C. H. Read, of the British Museum, Dr. Laing, Mr. C. F. Bell, of the Ashmolean Museum, Mr. Staley, and my son, Mr. C. A. Williamson.

I would also desire to thank those persons through whose hands many of the treasures have reached their present owner, inasmuch as they have frequently placed at my disposal information enabling me to trace out matters of interest relating to the earlier history of the objects in question. In this respect I have to thank Messrs. Duveen, Messrs. Durlacher, and Mr. Davis in London, Messrs. Goldschmidt of Frankfurt, M. Lowengard, M. Jacques Seligmann, and Mr. Goldschmidt, in Paris, Señor R. Traumann, Señor Guerra, and Señor Osma, of Madrid, Signor Brauer in Florence, and many others.

GEORGE C. WILLIAMSON.

BURGH HOUSE,
HAMPSTEAD,
May, 1910.

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JEWELS

THE term "jewels" in the following pages has been used rather in a generic than in a special manner. Many of the objects described were not actually prepared for personal adornment, but may rather be styled, as they would certainly have been in France, "bibelots." In the absence of any English

ERRATA

Page 33, line 3, *for* "German work" *read* "Venetian work."
Page 85, *for* "Colour Plate No. 6" *read* "Colour Plate No. 5."

St. Michel, the medal of the Archduke Maximilian, the cloak buttons and brooch, the circular medallion and hat ornaments, were all certainly male adornments, while, in all probability, the two fine Italian pendent jewels, the little watch, the miniature case, and certainly the necklace, were for the adornment of ladies, and perhaps they may have worn the ivory and mother-of-pearl medallions, although even such pieces would seem more for the use of the sterner sex. It is probable that the ambergris jewel was intended as the ornament for some nobleman or royal personage, and one would imagine that the pendent jewel (No. 6) having the figure of a woman upon it was also prepared as a male adornment. Full details respecting these and the other jewels will be found in the entries concerning them, and it may be mentioned that in more than one instance discovery has been made of the drawings, or more correctly the engravings from drawings, from which the sixteenth-century jewellers worked. The makers of fine jewels in France and in Italy were generally indebted either to their companions in the craft, or more

JEWELS

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often to artists who made a speciality of such draughtsmanship, for the designs they used in the preparation of their jewels. There was a certain school of artists called by the French "Les Maîtres Ornemanistes" who devoted much time and ingenuity to making and suggesting designs for jewellery. In many instances these were of too elaborate a character, and too costly a nature, for the jewels to be wrought to the exact details of the drawing, but they were full of suggestions, which were made use of by the craftsmen. Volumes of engraved drawings and albums containing such designs were issued; and the mediaeval jewellers adopted the ideas of these special artists, varying them according to their own will and pleasure, but keeping more or less carefully to the general scheme of the original work. Such masters of ornament as Hans Collaert, Étienne De Laune, Daniel Mignot, Theodore Bang, and others, have often been alluded to in describing the enamel-work or the decoration of some of the jewels in this collection.

Amongst the various jewels, the rosary of onyx beads, has been included; because it seemed possible that it may have been worn as a necklace, instead of being treated exclusively as a rosary. It was very likely intended to serve a double purpose, and to act not only as an object of devotion, but also as a jewel.

To the various hat ornaments special reference is made in the description of the ivory medallion No. 31.

The jewel of ambergris is of particular importance, and appears to be the only example in anything like complete form, now remaining in Europe, composed of this rare and precious substance. With regard to the objects the use of which would be fixed by legislation, as Mr. Clifford Smith says; it has been of unusual interest to discover a reference in the statutes of the Order of St. Michel to the six ecclesiastics who were added to the knights of the Order by Louis XIV, and to ascertain that the badge in question, composed of two shell cameos, was one of the six made for these priests, and is therefore of great rarity.

1. GOLDEN CHAIN OF HONOUR, FOR WHAT IS KNOWN AS THE ORDER OF GRACE OF CHRISTIAN II OF SAXONY

This chain is composed of thirty pierced ovals of open scroll-work decorated with enamel, the alternate pieces bearing on both sides the electoral crown and a white "c" on a red heart-shaped shield, held by two white hands, between two forget-me-not flowers. The other fifteen, alternate with these, show an oval shield with blue forget-me-nots above and below, enamelled in their right colours on each side, and having in the centre fifteen different two-sided shields, represent-

ing fifteen of the great Saxon escutcheons of the time, not, however, in order of rank, as follow:

1. Kur.
2. Saxony.
3. Thüringen.
4. Miessen.
5. The Palatinate of Saxony.
6. The Palatinate of Thüringen.
7. Orlamünde.
8. Pleissen.
9. Landsberg.
10. Brena.
11. Altenburg.
12. Magdeburg.
13. Eisenberg.
14. Regalien.
15. Henneberg.

The snap of the chain, having the ring by which the chain is hung, is a pierced green enamel frame, with four blue forget-me-nots, and contains a shield, having the arms of Kur and Saxony parted. Hanging between three chains from an enamelled clasp, which is suspended by a movable ring, loosely strung upon the chain, is the badge, an oval pierced jewel, the framework of green lozenge-work, bearing the electoral crown (or hat) back and front. On the front of the jewel appears, under the "Beaming Eye of God" between delicate arabesque work, the oval divided shield of Kur and Saxony, similar to that on the clasp, and on two panels fastened above and below by scroll-work are the words, enamelled in black, "A DEO PRO IMPERIO." Underneath and above the lower part of the inscription are forget-me-nots enamelled sky-blue. On the reverse side of the jewel, under the "Beaming Eye of God" is a shield between similar scroll-work, bearing upon it a representation of the sun in his glory, surrounded by six stars, and on the two panels is the motto, "TIME DEUM HONORA CÆSAREM," while above and below the lower part of the inscription, as on the other side, are three forget-me-nots enamelled in their right colours. From the jewel hangs a small pearl. The arbitrary juxtaposition of the shields may be set forth as follows:

Orlamünde.
C
Brena.
C
Altenburg.
C
Pleissen.
C
Palatinate of Saxony.
C
Henneberg.
C
Thüringen.
C
Saxony.

C
Eisenberg.
C
Regalien.
C
Magdeburg.
C
Landsberg.
C
Kur.
C
Palatinate of Thüringen.
C
Miessen.
C

Clasp with three chains.
Pendant.

With reference to the escutcheons it should be noted that in Germany bearing arms is equivalent to possession, and that the great Saxon escutcheons were not those of separate princes reigning under Christian II, but they represented principalities which he himself owned by virtue of inheritance, purchase, conquest, or treaty. Occasionally the Saxon territory was divided up for the time being between brothers, but each of these bore the complete arms, and the entirety of the possession was indivisible, the lands ruled by one line always reverting to the surviving one when any branch became extinct. In 1610 Christian II used five additional escutcheons to those represented in the chain, Jülich, Cleve, Berg, Ravensberg, and Mark, which he claimed to have inherited. Although the Emperor Rudolf II endorsed these claims, they were never successfully upheld, and in 1803 these five escutcheons were again eliminated from the Saxon arms. Of the two mentioned above, the arms of Kur were those of the electorate which the Elector bore in consequence of his dignity as one of the German princes who had the right of electing the Emperor of the Holy Roman Empire. Regalien is not the name of a place, but is simply the shield with a red field, borne by those who had "blood or regal power" as regards the life and death of their subjects.

This very important Saxon chain is an exceptional specimen of the work of a Dresden goldsmith. It was made for Christian II, who was the founder of the Order of Grace, at the time when he came of age, and just after he had taken over the government, previously carried on for him by Administrator Herzog Friedrich Wilhelm of Saxe-Altenburg. It must not be confused with the chain and pendant of the Order of the Bond of Brotherly Love and Unity (Brüderliche Liebe Und Einigkeit in Sachsen) which was founded by the Administrator himself for the younger sons of Christian I, and dates from the year 1592. The pendant of that Order is also of open-work and enamelled, but it represents Peace and Justice embracing one another within a border similar to that on the Chain of Grace, the figures being surrounded by four inscriptions which are in Latin on one side, and in German on the other, and read as follow:

"Ecce qvam bonvm	"Siehe wie fein
et qvam jvcvndvm	vnd lieblich Ist's
habitare fratres	Das Brueder ein trechtig
in vnvm."	Bei einander Wohen."

Christian II was a great connoisseur of precious things, and he had need of many chains, jewels, and objects in precious metals, and employed various goldsmiths to carry out such work for him. He commissioned examples of the Chain of the Order of Grace alternately from two Dresden goldsmiths, Michael Botza and Gabriel Gipfel, who repeatedly manufactured in the years 1605 and 1607 such chains etc. "as his princely grace is accustomed to give out."

This particular chain now under description was worn by the Elector himself, and it is represented on a picture of him in the Green Vaults in Dresden, which has been attributed to H. Göding, and on a similar portrait of the same monarch

Plate I

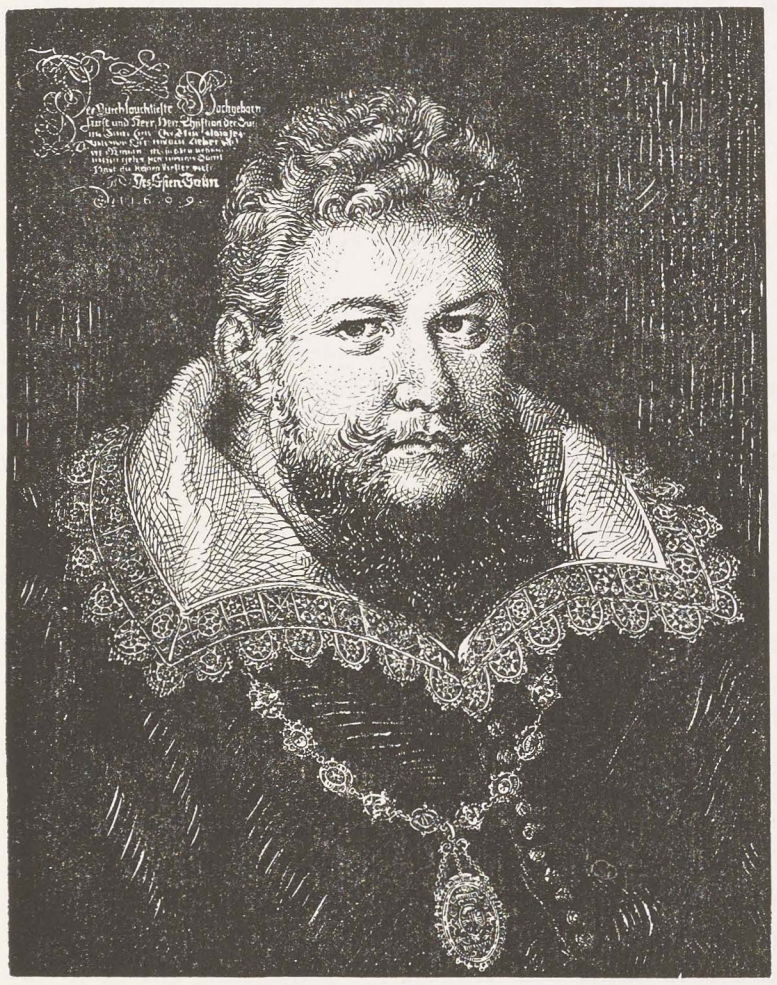
Golden Chain of Honour for what is known as the Order of Grace of Christian II of Saxony. No. 1.

Plate I

Golden Chain of Honour for what is known as the Order of Grace of Christian II of Saxony. No. 1.


A·D·G
PRO IMPERIO

in the Royal Historical Museum of the city. After the death of Christian II the chain passed to Henry of Güntherod, who died in 1614, and it was buried with him in the Sophien Church in Dresden. In 1740 his grave was opened and the chain removed from the body and taken to the Green Vaults, where for some time it was exhibited; but in 1806, when the treasures of the Green Vaults were removed from Dresden to preserve them from falling into the hands of the enemy, this chain was lost. In 1810 it was known to be in the possession of a collector of works of art in Dresden, and then for some time it was lost sight of,



until it appeared at a sale in Dresden on 27th June, 1898, and was fully described in the catalogue, Lot 156. It passed into the hands of Herr Geheimrat Guttmann of Berlin, and from his collection came to its present owner.

It is believed to be the work of Michael Botza (Bätzer or Betza or Bezau), the celebrated goldsmith of Dresden, who, according to some manuscript notes which Professor Doktor Marc Rosenberg of Karlsruhe has most kindly placed at my disposal, became free of the Guild of Goldsmiths during the third quarter of the year 1592, and was married on 9th February, 1607, to the daughter of the Court Apothecary Peissker, her father being already dead. In 1619 Dr. Rosenberg states that Botza was elected an elder of the guild, and nine years later begged to be relieved from the heavy burdens of that office, and offered a silver crucifix as the price of his release. His name occurs in the records for the last time in 1633. Two

of his pupils were Abraham Reichart (1593) and Abraham von Feldt, who died in 1624 in Munich. Amongst the works of this celebrated goldsmith, Botza, were six marshal's staves, made for Prince Johann Georg, and a number of chains of honour, a silver Communion cup now in the State Church at Werdau, a gilt jug in the Church of St. Maurice at Taucha, and some engraved ornaments on a hunting knife, fork, and spoon in the Historical Museum at Dresden.

Length of the chain, 33 inches; diameter of the clasp, 1 inch; length of the large links, $\frac{7}{8}$ of an inch; width of the large links, $\frac{5}{8}$ of an inch. Length of the badge, $2\frac{1}{4}$ inches; width, $1\frac{3}{4}$ inch. Length of the outer chain, $1\frac{1}{2}$ inch; of the central chain, $1\frac{1}{8}$ inch.

Dresden work, circa 1600.
Numbered at the Victoria and Albert Museum, London, 527.
See Plate I.
See Colour Plate in Edition de luxe, No. 1.

Christian II, Elector of Saxony, son and eldest child of the Elector Christian I, was born at 4 a.m. on the morning of 23rd September, 1583, at Dresden, and died there at a quarter past ten in the evening of 23rd June, 1611, having reigned from 1591 to 1611. On 12th September, 1602, he was married in Dresden to Hedwig the daughter of King Frederik II of Denmark. She was born on 5th August, 1581, at Frederiksborg, and died at Lichtenburg, 26th November, 1640. They had no children. (*Posse.*)

The Elector was brought up under the guidance of his mother and in the Lutheran faith. He was a strong man but not over intelligent, fond of pleasure, hunting, and jousting, and given to personal indulgence in the luxuries of the table.

Owing to his weakness of character and his susceptibility to all kinds of influences of doubtful value, the so-called Lutheran Reaction set in very strongly under the administration of his guardian Friedrich of Saxe-Altenburg. This political party, upon the accession of Christian on 23rd September, 1601, carried out the execution of Chancellor Krell, and the passing of strictly orthodox regulations, formulating its own ascendancy in the matter of deciding all questions of clerical and educational importance. Presently Saxony found itself isolated from the body of the Protestant faction. It did not send a representative to Ahausen, when the "Protestant Union" was formed there on 14th May, 1608, and it inclined decidedly towards the Catholic League. Christian, in fact, came to the aid of the sorely oppressed Rudolf by preventing (in company with Brandenburg) the Emperor Matthias from pressing forward, and by his advice Rudolf II published in 1609 the so-called "Majestätsbrief," which conceded religious freedom and equality to Protestants, by which the Protestants of Bohemia were appeased. (The repeal of this edict in 1618-1620 led to the Thirty Years' War.)

Christian's endeavours in the interest of the Austrians, however, procured him very little gratitude on their part. On the contrary, the Imperial Court took advantage of his being at variance with the Protestants to stand in the way of his rights respecting a lien which was settled upon Saxony at Prague (7th May, 1610).

Through his bad management Christian II enormously increased the country's debt, and the people were on the eve of rising in open conflict with their sovereign when he died in a moment from the effects of suddenly drinking a cold draught, when he was in a high state of excitement.

One of the most important acts of his reign was the establishment of a Court of Appeal on 7th October, 1605. (*Deutsche Biogr.*)

L. G. Weiss, in *Electorum Saxoniae Lutheranorum Symbola,* Dresden, p. 27, says





Plate II

Badge of the Order of the Annunziata of Savoy, in enamelled gold. No. 2.
Pendent Jewel of wrought gold enamelled. No. 6.

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Length of the chain, 33 inches; diameter of the clasp, 1 inch; length of the large links, ¾ of an inch; width of the large links, ½ of an inch. Length of the badge, 2¼ inches; width, 1¼ inch. Length of the outer chain, 1½ inch; of the central chain, 1¼ inch.

Dresden work, circa 1600.

Numbered at the Victoria and Albert Museum, London, 527.

See Plate I.

See Colour Plate in Edition de luxe, No. 1.

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Plate II

Badge of the Order of the Annunziata of Savoy, in enamelled gold. No. 2.

Pendent Jewel of wrought gold enamelled. No. 6.









that *Time Deum; Honora Caesarem* was Christian II's favourite motto during his early youth, and adds Reusner's explanation, viz.:

A DEO quae sceptra mihi supremo
Rege Regum tradita sunt et arma;
PRO sacro justè Imperio tenebo,
Publicae pacis placidaque custos
Atque Sanctæ relligionis arâ.
Sic DEUM rectè TIMEO, atque HONORO
CAESAREM, Romani Imperii Vasallus

and continues:

Hoc symbolo officium describitur Regum et Principium: qvos qvia Deus, qvi regna tradit qvibvscunque vult, aliquâ ratione caeteris praefecit hominibus: meritò hi agnoscere debent, *se Dei, Regum Regis, esse Vasallos, pergladium, regiae autoritatis insigne, investitos: ut eo gladio legem divinam tueantur, bonos protegant, malos perdant.*

2. BADGE OF THE ORDER OF THE ANNUNZIATA IN ENAMELLED GOLD

THE group of the Annunciation on this jewel is represented in open-work relief within a regular oval of twisted rope, composed of gold partly enamelled in white and partly left in the original metal, and is depicted on a platform decorated with four square supports of white enamel. The Virgin is represented kneeling by a *prie-dieu* on which is an open book, the face, arms, and feet enamelled white, the costume gold, with a band of blue enamel; the desk behind being of green, white, and blue enamel. The Angel of Salutation has a skirt of green and bodice of blue. The face, hands, and feet of Gabriel are white; the wings of green and blue enamel, and in the hand is a stem with three white lilies. Above the group is represented the Descent of the Holy Ghost, a white Dove, descending from the blue sky, and having gold clouds beneath Him. The badge is suspended by three gold chains, from which hangs the interlaced oval of twisted rope. They unite in a perforated double ear-shaped ornament, enamelled in black and white, from which hangs a circular gold ring. The group is enamelled on both sides, but the dove of the Holy Ghost does not show on the reverse side. Height, $3\frac{1}{4}$ inches, width, $1\frac{1}{2}$ inch. Height of the group, $\frac{3}{4}$ of an inch. Length of the centre chain, 1 inch; length of each outer chain, $1\frac{1}{2}$ inch.

Probably Italian work.
Numbered at the Victoria and Albert Museum, London, 1262.
See Plate II, Nos. 1 and 2.
See Colour Plate in Edition de luxe, No. 2.

The Order of the Annunciation, originally a Sardinian Order, is one of the most notable in Europe. It is said to have been founded by Count Amadeus VI in 1300, but its statutes were not settled until 1409, and the first general chapter was held in 1410. The knights forming the Order were men of unblemished repute in virtue

and honour, and they took a solemn vow that they would not wear its insignia with that of any other Order. There was but one class in the Order, and its officials were a Chancellor, a Secretary, a Treasurer, and an Almoner. It is said to have been founded in memory of Amadeus IV, who made a great expedition against the Turks, and the four capital letters which appear on the collar, "F. E. R. T.," are stated to be the initial letters of the Latin "Fortitudo ejus (quae) Rhodium tenuit," that is to say, "Rhodes was kept by his bravery." Other writers, however, have stated, surely in irony, that the four letters refer to the four words "Frappez, Entrez, Rompez, Tout," or, as they would have been in Italian, "Ferite, Entrate, Rompete, Tutto." The first-named explanation is usually accepted as the accurate one. The new statutes of the Order were promulgated in 1518. It was reformed by Amadeus VII, and an intimate connection between it and the devotion of the Rosary was created by Charles III at Chambéry. On the union between Sardinia and the new kingdom of Italy, it became the chief of the Italian Orders, and is now regarded as one of the greatest Orders of knighthood in Europe.

The badge above described differs slightly from that usually worn by the knights, and it is believed to be one of the exceedingly rare badges which belonged to the Abbot of St. Gallen, who was, in virtue of his position, a knight of the Order in perpetuity, and whose monastery was at one time considered as the chapel of the Order, and as the meeting-place for its knights. The love-knots which surround the emblems of the Annunciation were regarded as symbolic of the affection which the knights were to bear towards one another.

3. BADGE OF THE ORDER OF ST. MICHEL IN WROUGHT GOLD, ENAMELLED IN COLOURS

The obverse and reverse of this jewel are practically the same, save that on one side Satan is represented as clasping the knee of St. Michel, and on the other leaning forward with that intention. St. Michel is in blue and red, the face, hands, and legs being in white. Satan also is represented in blue and red, and is depicted resting on the green grass. The wings of St. Michel are enamelled in various colours. The figures are set within an oval of black and gold enamel, decorated with six double escallop shells; the badge is suspended by two chains which rise from two of the white escallop shells, and are united in a double gold escallop shell at the top, above which is a movable ring. Height, $2\frac{1}{2}$ inches; height of frame, $1\frac{3}{8}$ inch; length of chain, $1\frac{1}{4}$ inch; width of the frame, $1\frac{1}{8}$ inch; height of St. Michel, $\frac{7}{8}$ of an inch.

Numbered at the Victoria and Albert Museum, London, 1263.
See Plate III, Nos. 1 and 2.
See Colour Plate in Edition de luxe, No. 3.



Plate III

Three Badges of the Order of St. Michel, two in wrought gold enamelled in colours and the third in shell cameo and gold. Nos. 3, 4, and 5.

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Numbered at the Victoria and Albert Museum, London, 1263.
See Plate III, Nos. 1 and 2.
See Colour Plate in Edition de luxe, No. 3.

Plate III

Three Badges of the Order of St. Michel, two in wrought gold enamelled in colours and the third in shell cameo and gold. Nos. 3, 4, and 5.











4. BADGE OF THE ORDER OF ST. MICHEL, OF WROUGHT GOLD, RICHLY ENAMELLED

The figure represents the Saint with sword and shield overcoming Satan, and is the same on each side of the jewel. It is of open-work, and set within an oval. On the front it bears a shield, enamelled in blue. The figure of Satan is enamelled red, and rests on a green ground. On the reverse, the shield borne by St. Michel is enamelled red, and Satan is represented in blue costume on a green ground. On either side, the legs and face of the saint are represented in blue enamel, and the wings are ornamented with blue, green, and red enamel. On the front, the band enclosing the group is in white enamel, decorated with gold shells and lines, and on the back it is in black enamel with similar decoration. The badge is suspended from the upper part by two double chains of gold, which spring from an ornament shaped like an escallop shell, and represented in white enamel, the back of it being left plain. Above that is a movable ring. Extreme height, $2\frac{1}{2}$ inches; length of chain, $1\frac{1}{4}$ inch; height of oval, $1\frac{1}{4}$ inch; width, 1 inch; Width of the band surrounding the group, $\frac{1}{8}$ of an inch.

Numbered at the Victoria and Albert Museum, London, 1264.
See Plate III, No. 3.
See Colour Plate in Edition de luxe, No. 3.

5. BADGE OF THE ORDER OF ST. MICHEL, CONSISTING OF TWO SHELL CAMEOS SET IN A GOLD FRAME

Both the cameos in this jewel represent St. Michel in armour, overcoming Satan, but on the obverse St. Michel carries a shield, as well as a sword, and Satan is prostrate on the ground, while on the reverse St. Michel has a sword only, and Satan is represented in the act of rising from the ground, and endeavouring to catch hold of the hand of the Saint. The two cameos are set in a gold frame composed of a rope pattern with eight escallop shells at intervals. From this frame rise two chains which meet in a double ornament from which rises a movable ring. The chains and link are modern.

Numbered at the Victoria and Albert Museum, London, 1265.
See Plate III, Nos. 4 and 5.
See Colour Plate in Edition de luxe, No. 3.

The Order of St. Michel was founded by Louis XI at Amboise in 1469. In 1476 a scheme was prepared in connection with the foundation by which a chapel

dedicated to St. Michel in the Royal Palace in Paris was selected, and in it a clerical establishment was to be formed, which was to become the headquarters of the Order. The scheme provided for canons, chaplains, choir, and choir-master, as also for ushers, controllers, and treasurers, and placed the whole Order directly under the Holy See, but it is not very clear as to whether this elaborate system was ever carried out. From its origin the Order had a very intimate connection with the sovereign. The knights were attached to the king's person, and they were men of the highest importance in France, each possessed of considerable means. They were forbidden ever to leave the Order, and were so closely connected with each other that it was arranged that on the death of any member every knight of the Order should have Masses said for the repose of his soul, and should give alms to the poor in his name. The original officials of the Order were the chancellor, usher, treasurer, and herald. The office of Chancellor of the Order was in 1578 united with that of the Chancellor of the Order of the Saint Esprit. Henry VIII received this Order from Francis I in 1527, and it was that sovereign who altered the form of the collar worn by the knights. The costume of the knights was again changed by Henry II in 1548, when the decoration introducing tongues and flames of fire was introduced. Charles IX, in 1567, increased the number of the knights, and Louis XIV, in 1663, almost transformed the Order by promulgating new statutes, increasing the number of the knights, creating new officials, and altering the badge, making it compulsory for the knights to wear an emblem representing St. Michel. To this period of the history of the Order belong the three jewels described above. Louis XIV added to the number of the knights six ecclesiastics, giving them a somewhat different badge to wear, consisting of two shell cameos set in gold. These are by far the rarest of the badges and No. 5 is an example of this very scarce badge. Ecclesiastics were very rarely admitted into the Order, and the arrangements for their reception lasted such a short time, that exceedingly few examples of this form of the badge were made. We only know of one other example in Europe resembling the one in this collection.

In 1790 the Order was abolished, but was revived by Louis XVIII in 1816, and thirty-three knights were created. Charles X had a solemn reception of knights in 1825, but in 1830 the Order was again abolished, and has not been revived since. A few of the knights who belonged to the Order in the time of Charles X are still living, but they are not allowed to make reference to their knighthood. The motto of the Order given at its origin was "Immensi tremor oceani." This was a motto used in war by Charles VII, and the shell ornament which appears on the collars worn by the knights, and on the badges, has its origin in connection with this motto. All the three Badges are probably French work of the seventeenth century.

6. PENDENT JEWEL OF WROUGHT GOLD, ENAMELLED

In the front of the jewel is an oblong ruby, and about it ten oblong diamonds, set as rays, each in gold shuttle-shaped mounts, having between each mount ornamentation in black and white enamel, while around the ruby are ten dots of similar black and white enamel. On the reverse is the figure of a woman in a gold robe edged with ermine, with a mantle represented in green enamel thrown over one arm. The figure is to the bust and shows both hands; the face, neck, and hands being represented in white enamel, and the whole surrounded by scroll-work of black and white enamel. The jewel is suspended by three chains, composed of alternate pearls and double links of gold. They meet at the top in a gold movable ring. From the base is suspended a large oval pearl set in gold. Entire length, 4 inches; height, $1\frac{1}{2}$ inch; width, $1\frac{3}{8}$ inch; length to centre chain, $1\frac{7}{8}$ inch; length of outer chain, $2\frac{1}{2}$ inches.

The history of this jewel cannot at present be traced.

From the collection of Herr Geheimrat Guttmann of Berlin.
Numbered at the Victoria and Albert Museum, London, 530.
French work of the sixteenth century.
See Plate II, Nos. 3 and 4.
See Colour Plate in Edition de luxe, No. 2.

7. PENDENT JEWEL, COMPOSED OF WROUGHT GOLD, ENAMEL AND AMBERGRIS

In the centre of this jewel is a platform, on which stands the figure of a woman with three children. One child she holds on her left arm, another stands by her side, and on the head of the third, who is holding on to her garments, she places her right hand. Each of the three children has a necklace of white enamelled beads around its neck, and on the breast a circular ornament of red enamel. The mother's costume is outlined with gold, and she wears a similar circular ornament and, below it, a small square panel-shaped ornament of gold set with a diamond. Below the platform are two other figures of children, one playing upon a lute and the other upon a viol. They are set against a background of conventional leaf-shaped ornamentation. At either end of the platform are prow-shaped ornaments, from which the jewel is suspended by means of two chains, one from each prow, united in a double ear-shaped ornament on the top. The chains are composed of alternate beads and circles of enamel, and from the double ear-shaped ornament at the top hangs a large bead, mounted in gold, a similar but somewhat larger one forming the extreme base of the pendant, and

suspended between the two figures of boys playing upon musical instruments. The group on the platform, the boys below, the background against which they stand, the beads, ear-shaped ornament and pendant, as well as the prow-shaped ornaments, are all of ambergris. On the platform, beside the two boys, are two vases of flowers in enamel. The platform itself is bordered with an edge of enamel, and below it, and between the two figures of the boys, are flowers of the same material, in the centre of which is a square diamond set in gold. At either end of the platform, close to the prow-shaped ornament, are two standing figures of enamel, from whose feet fall two more black beads. On the double ear-shaped ornament, at the apex of the chains, is the figure of a child in pink enamel having a diamond set upon the breast, and above is a movable gold ring. The circles in the chains which alternate with the beads are enamelled in blue and white. There is no decoration on the reverse of the jewel, save upon the two chains. The entire length is $5\frac{1}{8}$ inches, width, $2\frac{3}{8}$ inches, and the height of the woman's figure $1\frac{1}{2}$ inch. The height of the figures of the children is $\frac{3}{4}$ of an inch, of the small white figures $\frac{3}{8}$ of an inch, and of the child's figure at the top $\frac{5}{8}$ of an inch.

The group has been hitherto described as emblematic of Charity. The jewel originally belonged to the Wencke Collection at Hamburg, and was purchased by Frédéric Spitzer (1815-1890) and added to his famous collection, with which it was sold in June, 1893. It is described in his catalogue (Lot 1855) as formed of "pâte noire odoriférante," and is illustrated in the Edition de Luxe of the same catalogue.

Italian work, late sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1261.
See Plate IV, No. 1.
See Colour Plate in Edition de luxe, No. 4.

This very important and precious jewel is not made of wax, as the descriptions of it in the various catalogues have stated. It has been handed down through various collections of considerable standing, and has been catalogued several times, but the cataloguers have followed one another in describing it as the model for a jewel, and have ignored the fact that it is mounted in gold, richly adorned with enamel, and has diamonds and other jewels set upon it in a manner which would hardly be applied in a mere model for a jewel, however beautifully made it might be. A little careful testing has revealed the fact that the jewel is composed of ambergris, and it appears, so far as the author of this book can ascertain, to be the only perfect jewel of that material which has been handed down from mediaeval times.

Ambergris is a mysterious material. It derives its name from the Arabic *ambar*, now applied to an Eastern perfume, but originally the word given to a kind of fish from which it was believed the ambergris came. Exactly the same word was given to another material found floating in the water, the yellow fossil gum or resin which we usually term amber, and the French differentiated between the two by calling the material under consideration gray amber (*ambre gris*). The material was

originally found, and is still obtained, floating on the ocean, in pieces varying in size from that of a pill to that of a large lump weighing as much as two hundred pounds. It was at one time believed to be a marine fungus, at another the solidified foam of the sea, but was said by other writers to be the excrement of a bird or a crocodile. Serval-Maret declared that it had some connection with whales, but it was not until 1741 that Dr. Swediaur first discovered what it actually was and declared it to be a morbid secretion found in the intestines of the spermaceti whale (*Physeter macrocephalus*). It is now believed to have an intimate connection with the squids[1] (*Ancistrochinus lesueurii*, *Histutenthis rueppelli*, *Lepidotenthis grimaldii*, and *Dubiotenthis physeteris*, according to Dr. Hoyle) upon which the spermaceti whale feeds, and Dr. Swediaur proved that ambergris contained particles of a black material which were evidently the horny mandibles or beaks of a squid. It is clear, however, that it is not entirely a matter connected with the food of the whale, but is the result of a disease in the animal, and is therefore, as it has been called, a morbid secretion. It was one of those strange materials eagerly seized upon by the medical profession of early days to use in their prescriptions, the mystery surrounding its origin, its extreme rarity, and the peculiar earthy, aromatic odour which belongs to it, making it appear to them to be a very desirable drug. Its therapeutic properties were believed to be stomachic and aphrodisiac. Rhazès declared it had a peculiar action on the heart, Albano, on the nerves, Cloquet prescribed it in cases of typhoid fever. Rivière used it as a stomachic drug, and Pringle strongly recommends it against epilepsy. It was used in very much the same way as was musk, and it still appears in two medicines in the French *materia medica*, known as *diablotins stimulants* and *cachundé*. It was the basis for all Eastern perfumes, and still takes an important part in the manufacture of modern perfumery and the finest soap. Ambergris has always been valuable on account of its scarcity, and of the demand there has been for it in the East, while its scarcity has in later years tended to increase on account of the greater rarity of the sperm whale, until at the present moment its value is as high as £8 per ounce. This scarcity will, we fear, continue to increase, and in this connection it is interesting to quote from the address to the Zoological Section of the British Association given at Winnipeg in 1909 by the President of the Section, Dr. Shipley, F.R.S. He says:

"We live surrounded by a disappearing fauna. Species are disappearing from the globe at a greater rate than even the most ardent mutationist claims they are appearing.

"In 1859, 19 vessels sailing from British ports killed 148 whales; in 1881, 12 vessels killed 48 whales; last year, 6 Dundee vessels killed but 15, and the year before that but 3. The whalers sailing from Newfoundland ports killed 1,275 whales in 1904, 892 in 1905, and only 429 in 1906!

"At the present time certain Norwegian whaling companies have been for the last few years actively at work in the Shetlands, and are killing off as fast as they can the common rorqual (*Balaenoptera musculus L.*), the lesser rorqual (*B. ros-*

[1] See Philosophical Transactions of the Royal Society, Vol. LXXIII.

trata), Sibbald's rorqual (*B. Sibbaldi* Gray), the cachalot (*Physeter macrocephalus L.*), the humped-back whale (*Megaptera boops L.*), and, when they can catch him, the Atlantic right whale (*Balaena mysticetus L.*). These are killed primarily for their blubber, but the economy of the factories rivals that of the Chicago pork-packing industries; nothing is wasted; the flesh is made into sausages which are readily eaten in Central Europe, and the bones are ground up to make manure. No animal which produces but few young can withstand such persistent and organized attacks on the part of man, and I fear, before very many years are passed, many species of whale will be extinct. At the present moment the two right whales seem almost on the verge of extinction, and *Balaena mysticetus* will probably go before *B. australis*. Nothing shows this more clearly than the price of whalebone, which has gone up in the last eighty-four years from £56 per ton to £2,100 per ton or from 12 cents a pound to $4.90, and in some years to $5.80 a pound. The number of pounds on sale in the United States has dropped from 2,916,500 in 1851 to 96,600 in 1906. With the whales will disappear the whale-lice and the whole of the very interesting parasitic fauna which inhabits their vast interiors."

In the East ambergris was also used as a flavouring material in cookery, and Milton referred to this peculiarity in his account in "Paradise Regained" of the banquet prepared by Satan for Christ:

> Beasts of chase or fowl of game
> In pastry built or from the spit or boiled,
> Gris-amber steamed.

There is a somewhat curious reference to the smell of ambergris in "Don Quixote." The episode is not a very pleasing one, and need not be referred to in detail, but Sancho drew attention to a certain odour, and Don Quixote stated that it did not resemble the smell of ambergris. The words occur in Chapter XX, and in the original are as follow:

"Si tengo, respondió Sancho; y más en qué lo echa de ver vuestra merced ahora más que nunca? En que ahora más que nunca hueles, y no á ambar, respondió Don Quijote."

The phrase has passed into a proverb in Spain, but few of those who use it comprehend the allusion. We have in fact, heard it used, by a person, who afterwards added the explanation that it was an odd proverb "as amber had no smell"!

The value of a large piece of this material, such as could be used in the manufacture of a pendent jewel, must have been in the sixteenth century enormous, and it is therefore quite evident that the jewel in question, which is entirely composed of ambergris, was made for some one of high rank, or commissioned by some person of great wealth. It may have been worn during a stomachic disorder, but is much more likely to have been prepared for its aphrodisiac quality, and appreciated for the delicate perfume which it would give out when in use. This perfume seems never to quit the material, and although a great length of time has elapsed since this jewel was made, there is yet a very



Plate IV

Pendent Jewel composed of wrought gold, enamel, and ambergris. No. 7.

Pendent Jewel composed of two blocks of crystal mounted in enamelled gold. No. 8.

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definite odour to be observed when it has been held for some time in a warm hand. In chemical composition the material reveals the existence of 85 per cent. of a brilliant white crystal known as ambrein, and in constitution this almost exactly resembles cholesterin, which is the principle found abundantly in biliary calculi. It is clear, therefore, that ambergris is closely allied to the concretions formed in other mammals. The largest piece known to have been found in modern times was at one time in the possession of the Dutch East India Company and weighed 182 pounds. Another piece found inside a whale from the Windward Islands weighed about 130 pounds, and was sold for nearly £700. The material is now usually met with on the coasts of Africa, Brazil, Madagascar, but especially in the neighbourhood of the Bahama Islands, and with its increasing cost has been much adulterated. The tests against its adulteration are simple, and an examination of a particle taken from this jewel has proved that the ambergris of which it is composed is of extraordinary purity. Starting with a material of such value and interest, it is quite easy to understand the application of the exquisite enamel and of the diamonds and other jewels, and if, as is suggested, the jewel was made and worn for its aphrodisiac quality, there is probably quite another meaning to be applied to the group in the centre, composed of a woman and children, to which has hitherto been given the somewhat misleading title of Charity.

8. PENDENT JEWEL, COMPOSED OF TWO BLOCKS OF ROCK-CRYSTAL, MOUNTED IN ENAMELLED GOLD

On one side of this jewel is represented the Virgin, seated amongst the clouds, with three winged cherubs below. Around the head is a halo of gold, and the sky behind is deep red in colour. The Madonna is represented in a bluish-white robe, revealing at the neck and hands an under-garment of gold, and the three cherubs have reddish hair and golden haloes and wings. On the other side is a full-length figure of St. John the Baptist, clothed in a tunic of camel's hair, and having a long mantle of red and gold hanging from the shoulders. In his hand is a figure of the Agnus Dei on a gold plateau, and with the other is held a long wooden cross, represented in gold, the foot of which rests on the ground. Behind is a landscape with trees and foliage. There is a halo about the head of St. John. The panels are hexagonal and enclosed in a rich framework composed of conventional leaves, separated by flat bands, while around each panel is a flat framework of gold. The border is enamelled in green, white, and red, the three central, bead-like ornaments being in red. On the top is a vase ornament, also enamelled in red, green, and white, and surmounted by a ring. The extreme height of the jewel is 3 inches, the width 2 inches. The height of the crystal panels is $1\frac{1}{2}$ inch, width

1 1/9 inch. The painted decoration upon the panels of rock crystal is "eglomisé," see under No. 73.

This jewel was at one time preserved in the convent of San Pablo in Valladolid, and was the property of a member of the Lerma family. It is believed to have been made for the Duke of Lerma, the famous statesman in the reign of Philip III, who was responsible for the war with England in 1599, and for the expulsion of the Mariscoes from the Peninsula and the confiscation of their possessions in 1609. The Duke of Lerma became a Cardinal in 1618, and had to relinquish his property to the State in 1621. He died in 1625. It is stated in Spain that the jewel was then deposited in the convent, where it remained for some years, but it was claimed by the heiress of the house of Lerma, and she carried it away into Germany; from her it descended into the possession of a family now resident in the Taunus mountains. From a member of this family it was sold to a dealer in Frankfort, who passed it on to a German connoisseur. The kneeling statues of the Duke and Duchess of Lerma, splendid works in gilded bronze by Leone Leoni, are now in the museum at Valladolid, together with many other objects which belonged to the same family, and were removed from the convent.

Lately in the collection of Herr Geheimrat Guttmann of Berlin.
Spanish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 528.
See Plate IV, Nos. 2 and 3.
See Colour Plate in Edition de luxe, No. 4.

9. CIRCULAR JEWEL OF WROUGHT AND ENAMELLED GOLD

Upon it is represented in high relief the figure of St. John the Baptist, seated, in a landscape, with grass, trees, and foliage, enamelled green. He wears a loose garment, which is enamelled reddish-brown, and on his knees is an open book on which can be deciphered the letters

I. N. R. I.
P. N. O.
I. R. I.

Above is the symbol of God the Father. In front of the figure of St. John is a representation of the Lamb of God in white, bearing a cross, from which hangs a white banner, and above the Agnus Dei, on a piece of green foliage, rests what appears to be the figure of a goat in brown enamel, while at the extreme top of the jewel the sky is represented in blue enamel, other portions of the relief being left in the natural gold. The medallion, which is an inch and a half in diameter, is







Plate V

Circular Jewel of wrought and enamelled gold. No. 9.
Small Reliquary of enamelled gold and rock-crystal. No. 55.

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Plate V

Circular Jewel of wrought and enamelled gold. No. 9.
Small Reliquary of enamelled gold and rock-crystal. No. 55







surrounded by an exterior frame, composed of leaves set in borders alternately with square jewels, and behind each pair of leaves is a pearl strung upon gold wire, six in all, while each of the six jewels is set with a square diamond. The reverse of the jewel is left in the natural colour of the gold, and the whole measures $2\frac{1}{4}$ inches in diameter.

In an inventory of the possessions of Lorenzo il Magnifico, 1492, folio 23, reprinted by Eugene Muntz in his "Les Collections des Medici au Quinzième Siècle," is the following description of a jewel:

"Una tavoletta d' oro quadra suvi uno Iddio Padre in uno smalto azzurro e vesta e champo di roggio dall' altro parto uno San Giovanni B(attist)a in uno deserto vestito di roggio peso onc 1. d 1. f. 30."

It is believed that this description actually relates to part of the above-mentioned jewel which is evidently only the central part of an ornament: and the tradition in the family to which it belonged until quite recently is that it was the work of Ghiberti, and was made for Cosimo de' Medici; and after his death belonged to his son Piero, from whom it was stolen one night by Lorenzo the Magnificent in November, 1469, shortly before Piero died. It came down in succession from a cadet branch of the Medici family through an heiress, to the nobleman who possessed it a few years ago.

From the private family collection of a noble Florentine.
Italian, fifteenth-century work.
Numbered in the Victoria and Albert Museum, London, 1164.
See Plate V, No. 1.
See Colour Plate in Edition de luxe, No. 5.

Lorenzo Ghiberti, the great Italian sculptor, was born at Florence in 1378, and learned the trade of a goldsmith under his father and stepfather. He commenced his career as a painter in fresco, and was engaged in executing a fine work in this medium in the Malatesta Palace at Rimini when he was recalled to Florence by his stepfather Bartoluccio, in order that he might take part in the competition for the design of the second bronze gate of the Baptistery. The award, as is well known, was between Ghiberti and Brunelleschi, but the latter sculptor withdrew from the contest and Ghiberti carried out the work, his first bronze gate occupying him nearly twenty years. It was pronounced to be so satisfactory that he received a commission for a companion gate, and, later on, he executed the three statues for the Church of Or San Michele. Of these three the finest is usually considered to be that of St. Stephen. He did not confine his attention exclusively to great works in bronze, as these were, but was responsible for several small objects in gold work, jewels, hat ornaments, and the like, drew several designs for the painted glass windows of Or San Michele, and is said to have executed some of the windows himself. He was greatly respected in Florence, and is regarded as one of the noblest workers of the Renaissance, a man of strong personal religious character, caring little for money or emolument, but labouring at his work with an intense desire to make it as fine as possible. He died in 1455, at the age of seventy-seven.

Cosimo de' Medici was practically the absolute ruler for many years over the Republic of Florence. He was born in 1389, and died in 1464, and a man of extremely

astute statesmanship, of considerable wealth, and of great generosity. His magnificent commissions to the artists of the day stimulated the great nobles of Florence to the patronage of art. He was a man who had a great taste for letters, and purchased many manuscripts, both Greek and Latin, founding a public library at St. Mark's at his own cost, and another in the Monastery at Fiesole. He died in 1464 at the age of seventy-five, and was succeeded by his only surviving legitimate son, Piero, who had considerable difficulty in governing the republic, on account of the insurrection that was started to overthrow his power. He reigned in Florence for five years, and on his decease in 1469, Lorenzo, his elder son, became ruler. Lorenzo was a man of strong ambitions, despotic in his power, but possessing great conceptions of dignity and a stern determination to carry out his own ideas. It was in his time that the insurrection of the Pazzi took place, when his younger brother Giuliano was killed, but the effect of this insurrection was not to intimidate Lorenzo, but to make him more completely master of Florence, and he ruled over the city with the utmost skill for many years. He was a man of great intellectual power, the leading spirit among the scholars of the day, himself a poet and a writer, and a very important patron of learning. He lived in great state and magnificence, deriving his name of Il Magnifico from his wealth and the imposing appearance of his Court. Florence made rapid progress under him, and it was the time of her greatest prosperity. He reigned till 1492, and was succeeded in his position by his son Piero.

10. GOLD MEDAL OF THE ARCHDUKE MAXIMILIAN, MOUNTED IN RICH ENAMELLED SCROLLS OF GOLD WORK, AND ORNAMENTED WITH A PEARL

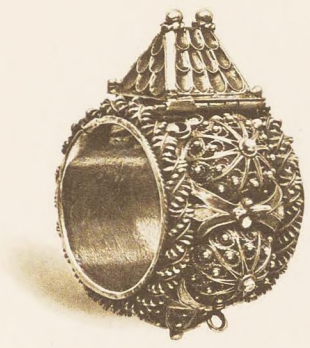
THE medal is inscribed: MAXIMIL. D. G. ARC. AVS. Æ. LIIII. AO. MDCXII., with the head of the Archduke in profile, turned to the right, and wearing a mantle with rich lace ruff, and the cross of the Teutonic Order. On the reverse is a stockaded encampment scene with five tents, soldiers, and the inscription MILITEMVS. Above the medallion is an Imperial shield: first quarter, arms of Hungary, second quarter, arms of Bohemia, third quarter, arms of Austria, fourth quarter, arms of Burgundy. Below the medallion is another shield: *azure*, five eagles, two, two and one, displayed *or*. From it hangs a fine pearl. On the right is a shield: a barry lion rampant, *gules*, on a field *or*; and to the left, *argent*, an eagle displayed *gules*. The Imperial shield is surmounted by the Imperial crown, and above it is another shield: an oval, with the cross of the Teutonic Order, *sable* on a field *argent*, and having a small shield of pretence, at the fess point, bearing an eagle displayed. On the reverse of this shield are the arms of Austria. All the shields form a part of the rich border of open-work enamelled scrolls around the medal. The pendant is suspended by three chains, two of which rise from the sides of the scroll-work surrounding the medal, and the third from the top of the Imperial crown. Above this is a fixed ring for suspension. The coats of arms are enamelled

Plate VI

Jewish Betrothal Ring of gold. No. 20.

Small Bust of Henri IV. No. 19.

Gold Medal of the Archduke Maximilian, mounted in rich enamelled scrolls of gold-work, and ornamented with a pearl. No. 10.











on the reverse and obverse the same. Length, $3\frac{3}{4}$ inches; width, 2 inches; diameter of medallion, $1\frac{1}{8}$ inch.

From the Spitzer Collection, June, 1893, Lot 82.
German work of 1612.
Numbered in the Victoria and Albert Museum, London, 526.
See Plate VI, Nos. 4 and 5.

There is a jewel very similar to this in the Waddesdon Bequest in the British Museum (180), for description of which see page 85 in the illustrated catalogue by C. H. Read, 1902. It is illustrated in the same catalogue, Plate XLI. Three or four other examples of the same jewel are known, one being in the Salting Collection, and one in the Poldi-Pezzoli Museum at Milan, and they are believed to have been made for six of the Archduke's chief companions in his Tirolese Court. Such medals, richly moulded in enamel work, known as *Gnaden medaillen*, were frequently prepared in the seventeenth century for the great rulers whose effigies appeared on the medallions, that they might be given to eminent persons attached to the person or court of the ruler, as marks of particular favour.[1]

Maximilian, Archduke of Austria, son and fifth child of Emperor Maximilian II, "Hoch- und Deutschmeister" (Master of the "Deutscher Orden"—the Order of German Knights, founded A.D. 1190 at Akka), was born on 12th October, 1558. His mother was Marie, daughter of the Emperor Charles V.

He became a knight of the "Deutscher Orden" in his early youth, and was made coadjutor of the Master (Hochmeister), Henry of Bobenhausen, on 21st May, 1585, this being the first case on record of a successor to this post being appointed before the decease of the incumbent. He was given power to act for the Hochmeister, but it was understood that he was not to decide upon anything of vital importance without previously obtaining Bobenhausen's acquiescence. However, nobody laid down exactly what was of primary importance and what not, so there were serious differences on this point from the very outset, and his career was consequently an unquiet one, even early in his life.

When the Polish king Stephen Bathory died Maximilian was not informed of the fact that the party of Chancellor John Zamoisky had appointed Prince Sigismund of Sweden to be his successor. He therefore accepted the crown unhesitatingly, upon its being offered to him by the Zborowsky party. He took the oath at Olmütz, and marched into Poland at the head of a small body of men, joining Zborowsky. They missed their chance by not going to Warsaw, and besieged Cracow (where Sigismund had been proclaimed king) instead. Maximilian was unsuccessful and soon had to retire to Mogila, where he fell into a precarious situation, owing to his being cut off from provisions in Silesia. He tried in vain to take Cracow by storm, took possession of Lublo, but was beaten off Wilm and driven into Silesia by Zamoisky. Once there, he thought himself safe, as he supposed Zamoisky would not dare to trespass on Austrian Imperial territory. But he found himself mistaken, was captured by King Sigismund's troops, and confined in the castle of Krasnostow.

At first he was treated there with all the dignity his rank demanded; but this was altered after an attempt to escape had been discovered by Chancellor Zamoisky himself.

The news of Maximilian's capture created great consternation at Prague. There being no immediate chance of revenge by means of a passage of arms, owing to the

[1] See "Jewellery," by H. Clifford Smith, 1908, page 248.

difficulties of sending out a proper expedition, it was decided to try what parleying could do. Maximilian resolutely refused to resign Lublo. He did not feel like giving up his cause for lost, since he learned that the Emperor was in communication with King John of Sweden, who was not at all averse to recalling his son from the throne of Poland. However, the Polish delegates at the Peace Congress at Beuthen were altogether intractable on this point. So the Emperor gradually yielded his position and finally abandoned it.

Even then Maximilian was sanguine as ever and kept up hope in spite of his being transferred to the fortress of Hrodlo, in the Lublin. He resolutely refused to swear the oath of renunciation which was demanded of him while he was still in Poland; likewise when he was brought to Beuthen, he persisted in calling himself King of Poland.

Sigismund tried in vain to engage the Emperor and the Pope in his interest. Maximilian, having escaped, himself went to Rome, where he laid his motives and his intentions before the Pope. Upon his return he expected to obtain favour with the Poles by disclosing Sigismund's plan of abdicating in favour of the Archduke Ernest, Maximilian's brother. Contrary to his expectations, however, his action infuriated the Poles so that they pressed Sigismund to join in excluding Austria from all claims to the crown of Poland for ever. He agreed to take steps in this direction, if Maximilian should not have sworn the oath of renunciation within the next twenty months.

At last the Emperor and the Pope succeeded in prevailing upon Maximilian to give in. They were anxious to have the good will of Poland in the impending struggle with the Turks. On 8th May, 1598, he signed solemn acts of renunciation, but reserved to himself his rights in Prussia and Livonia, which were his by virtue of his office as "Hoch- und Deutschmeister."

In March, 1595, he was made commander-in-chief in Hungary, but, though brave and indefatigable, he was not successful. In the same year Archduke Ferdinand of Tyrol died without direct heirs, and Maximilian, obtaining the favour of the country, was appointed governor in 1602. He established peaceful relationships with the adjacent territories and settled frontier disputes with Venice, Salzburg, Freising, and Bavaria amicably. He also came to peaceable terms with the son of Ferdinand and Philippine Welser concerning his claims to his father's successorship, and he further instituted a system of national defence (the "Zuzugsordnung" of 1605). He figured prominently at the Habsburg family conventions at Linz and Vienna, 1605, where Matthias was established as the head of the family, the emperor having become insane. It was due in part to him that Rudolf and Matthias were reconciled, and the renewal of friendly relations between Matthias and Ferdinand of Styria was his doing. He inclined politically and religiously towards Matthias, and always sought to support the Catholics against the Protestants. When, after Rudolf's death, he was made Duke of Tyrol, he did his utmost to reserve the Tyrolese succession to his cousin, the younger Ferdinand of Styria. Maximilian, in spite of his indifferent health, went to the Netherlands in 1615 to induce his brother Albrecht to renounce his claim. He succeeded in this and further gained the goodwill of the Electors of Cologne and Treves for his cause. He then submitted his plans for the aggrandisement of the Imperial and Catholic party to the court at Vienna. But the head of the League was dissatisfied with the outlook of maintaining an army on German territory with the help of Brussels and Spain. Maximilian was at least successful as to the "succession." On 29th June, 1617, Ferdinand was crowned King of Bohemia, and in the following year of Hungary, in his presence. The revolt that broke out at Prague, 1618, rather threatened to upset this arrangement, but Maximilian and Ferdinand had their principal opponent, Cardinal Klesl, taken prisoner at the Hofburg at Vienna, on 20th July, 1618, and brought to the castle of Ambras in the Tyrol, and later on to the St. Georgenberg convent, where he was detained until the year 1622.

Maximilian did not live long to enjoy this triumph. He died 2nd November, 1618.

His body was brought from Vienna to Innsbruck and buried in the Pfarrkirche (Parish church) there.

All these political intrigues had preoccupied him in a measure, so that he paid less attention to Tyrol, especially to the state of its finances, than he should have done. His own demands were simple enough, but his travelling and the defence of the country engulfed huge sums of money. His especial attention was directed against the heretics. He was very pious and had a Hermitage built for the Capuchin monks in Innsbruck, whither he would retire for his devotions from time to time. His sincere attachment to Tyrol was proved by the fact that in his will he expressed his desire to be buried on Tyrolese ground, and that his picture should be hung up in the Pfarrkirche. The many rich garments, arms, utensils, watches, furniture, and musical instruments which he left behind him bear testimony to his love of art and refined taste. (*Allg. Deutsche Biogr.*)

11. JEWEL, COMPOSED OF A WROUGHT GOLD FIGURE REPRESENTING TRUTH (OR POSSIBLY PRUDENCE)

THE wrought gold figure on this jewel is in high relief, set on a blue background, the face and both hands being represented in what appears to be white agate. In one hand is held a green enamelled snake, and in the other a square mirror, composed of a table-set diamond. At the neck of the figure on the drapery is set



a small ruby, the remainder of the figure being left in the natural gold. The medallion is in a frame of gold enamelled, set with four red table-cut stones, and four green ones, and between each stone are three arches of white enamel, the central one being clothed with a large blue enamel ornament. The reverse is a design of scroll-work, representing Diana under a canopy of drapery, holding two hounds in leash. She has a spear in her left hand, and the moon in her right, and has cornucopiae of flowers on either side, the whole in translucent enamel. Similar enamel in alternate green and red panels is on the reverse of the border. At the base of the pendant is a baroque pearl, in green and white enamel setting, and on the top of the pendant is a fixed ring in black and white enamel,

from which hangs a movable ring. Height, $2\frac{1}{4}$ inches; height of centre panel, $1\frac{5}{8}$ inch; width, $1\frac{7}{8}$ inch; width of the panel, $1\frac{3}{8}$ inch.

French, sixteenth-century work.
Numbered at the Victoria and Albert Museum, London, 829.
See Plate VII, Nos. 1 and 2.
See Colour Plate in Edition de luxe, No. 6.

The design on the reverse is evidently taken from an oval engraved by Charles Étienne De Laune, herewith reproduced, and the goldsmith who has prepared the enamel-work has made very slight changes in following De Laune's design. The figure of Diana holding the moon, the hounds in leash, the two side cornucopiae, the surmounting canopy, with its two snail-like ornaments, and the triple level base, are almost identical with the engraving, the only important changes being that in the locket the three bases form one straight line, whereas in the engraving that on which Diana rests is raised above the other two, and the decoration below the bases, and the face on either side have been somewhat varied in design. The lowering of the central base on which the goddess stands has not been an advantage to the design, but was perhaps necessary, as the locket forms a shorter and more squat oval than is seen in the elongated one of the original design.

De Laune, who usually marked his prints with the Latin name Stephanvs or with its initial S, was one of the most famous designers of goldsmith's work of his period. He was born either in Paris or in Orleans in 1518, commencing his career as an engraver of medals, and is said to have received some instruction from Cellini, who at that time was residing in Paris. The greater part of his life he spent with his son Jean at Strasburg, and it was there that he died in 1595. His prints, which are very numerous, are exquisite examples of engraved work, rich in charming design, executed with great dexterity, and very highly finished. They were accepted by the goldsmiths and metal-workers who followed him as rich mines of design, and they are constantly to be recognized as the originals from which some of the most exquisite work in metals of the sixteenth and seventeenth centuries was derived. The engravings of De Laune are very fully described in Robert Dumesnil's "Peintre-graveur," and also in Guilmard's "Les Maîtres Ornemanistes."

12. PENDENT JEWEL OF WROUGHT GOLD ENAMELLED

This jewel represents a pelican in its piety, seated upon the edge of its nest, and having three of its young in front of it. The bird is represented in black and white enamel, having a large square table-cut ruby on its breast set in a gold mount and two smaller ones similarly set one on each wing. The three small birds are in black and white enamel with blue enamel heads. The nest is



Plate VII

Jewel composed of a wrought gold figure representing Truth (or possibly Prudence). No. 11.

Pendent Jewel of enamelled gold. No. 21.

Pendent Jewel of wrought gold enamelled. No. 12.

from which hangs a movable ring. Height, 2¼ inches; height of centre panel, 1⅛ inch; width, 1⅛ inch; width of the panel, 1⅛ inch.

French, sixteenth-century work.
Numbered at the Victoria and Albert Museum, London, 829.
See Plate VII, Nos. 1 and 2.
See Colour Plate in Edition de luxe, No. 6.

The design on the reverse is evidently taken from an oval engraved by Charles Étienne De Laune, herewith reproduced, and the goldsmith who has prepared the enamel-work has made very slight changes in following De Laune's design. The figure of Diana holding the moon, the hounds in leash, the two side cornucopiae, the surmounting canopy, with its two snail-like ornaments, and the triple level base, are almost identical with the engraving, the only important changes being that in the locket the three bases form one straight line, whereas in the engraving that on which Diana rests is raised above the other two, and the decoration below the bases, and the face on either side have been somewhat varied in design. The lowering of the central base on which the goddess stands has not been an advantage to the design, but was perhaps necessary, as the locket forms a shorter and more squat oval than is seen in the elongated one of the original design.

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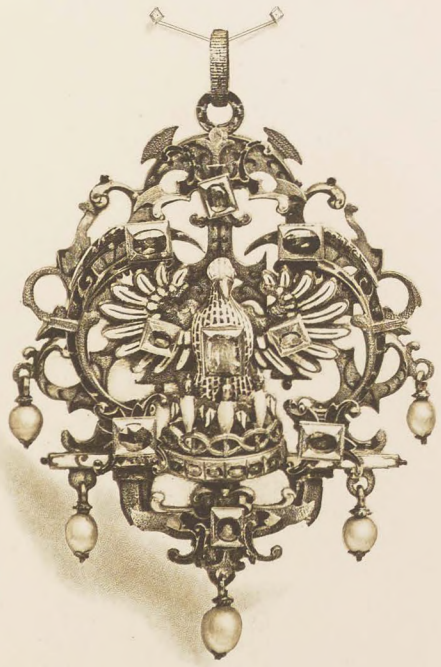
Jewel composed of a wrought gold figure representing Truth
(or possibly Prudence). No. 11.
Pendent Jewel of enamelled gold. No. 21.
Pendent Jewel of wrought gold enamelled. No. 12.

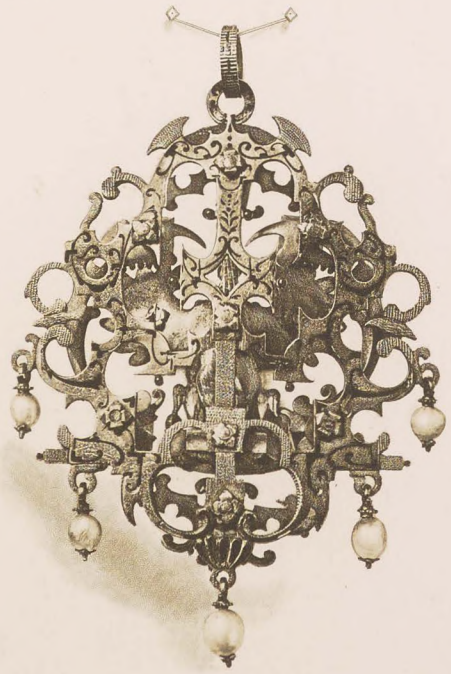






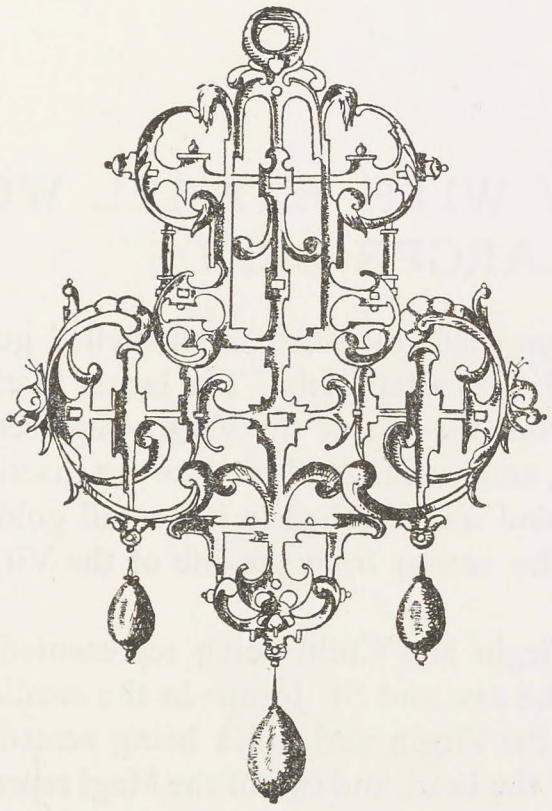


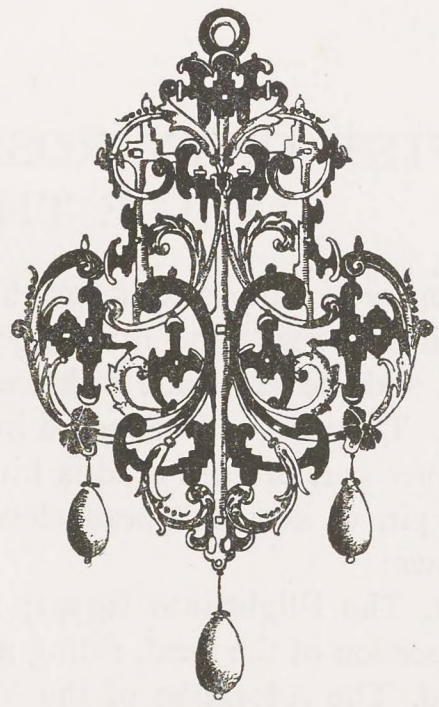




composed of a stem of green enamel twisted into a fence rising from a circle of gold set with six rubies. The remainder of the jewel is composed of open scroll arch-work, enamelled with black and white decorations, and set upon it are three table-cut rubies in gold mounts above the pelican, and three below it. From the open-work, which is in two tiers, one above the other, hang five pendent pearls. The reverse is delicately wrought in black translucent enamel on the polished surface of the gold. Height, $3\frac{1}{8}$ inches; width, $2\frac{1}{4}$ inches; width of the pelican across the wings, $1\frac{1}{4}$ inch; height, $\frac{3}{4}$ of an inch.

From the Frédéric Spitzer Collection, sold in Paris, June, 1893, Lot 83, and afterwards in the collection of Herr Geheimrat Guttmann, of Berlin, from whose collection it came to its present owner.





Exhibited at the exhibition of Early German Art at the Burlington Fine Arts Club, London, 1906, and described in the catalogue, No. 17, page 98.
Numbered at the Victoria and Albert Museum, London, 529.
German, late sixteenth-century work.
See Plate VII, Nos. 5 and 6.
See Colour Plate in Edition de luxe, No. 6.

The arrangement and shape of this jewel, and especially the scheme of decoration given by the open scroll arch-work, enamelled black and white, which forms the reverse, are evidently derived from some of the designs by Daniel Mignot, two of which are represented herewith, in order to show the close resemblance.

Daniel Mignot was an expert goldsmith and engraver, who worked in Augsburg at the end of the sixteenth century. He was, however, by origin a

Frenchman, although his work is always classed with that of the German school, and he is particularly well known for the large variety of designs for goldsmith's work which he issued between 1593 and 1616. Notable amongst his works is a series of forty-six pieces issued in 1596, another of ten pieces issued in 1616, and others of thirteen issued in 1595, and of eighteen issued in 1596. These special series were in great demand by contemporary goldsmiths and engravers, because they were extraordinarily rich in ideas of design, and in suggestions for enamel and niello work. Very many of the jewels of this period were based upon Mignot's designs, although it is seldom that a jewel can be found the lines of which follow him exactly. In the particular case under consideration, it will be noticed that Mignot's designs are for ornaments for three pearls only, whereas the jewel has five, but the motive for the whole is clearly to be seen in the designs of Mignot.

13. FINE ONYX ROSARY WITH ENAMEL WORK INSIDE THE LARGER BEADS

This rosary is composed of very fine onyx beads mounted in enamelled gold, ten small circular beads and nine larger oval ones alternately. The larger beads open in half, and are set inside with scenes from the life of the Virgin represented in enamel. They are each mounted in gold, and on the gold mounts are inscriptions. The upper part of each bead is hinged, and has attached to it a small gold chain, with a pin to keep the bead closed. The scenes from the life of the Virgin are as follows:

1st. The Flight into Egypt; the Virgin and Child being represented in the larger portion of the bead, riding upon the ass, and St. Joseph in the smaller.

2nd. The Adoration of the Magi; the Virgin and Child being seated at the door of the stable in the larger portion of the bead, and two of the Magi represented kneeling in the smaller portion.

3rd. The Annunciation; the Virgin kneeling at her *prie-dieu* and the Holy Ghost descending in the form of a white Dove in the larger portion, the Angel Gabriel with hand outstretched, and bearing in the other a lily, in the smaller.

4th. The Birth of the Virgin; St. Elizabeth holding the child being represented in the larger portion, and the Virgin in a canopied bed with curtains in the smaller.

5th. The Visit of the Virgin to the Temple; Mary being represented ascending the steps of the Temple, and being received by the High Priest in the larger portion, and St. Joseph kneeling in the wilderness in the smaller.

6th. The Marriage of the Virgin; St. Joseph kneeling and holding flowers in his hand represented in the larger portion, and the High Priest joining the hands of Mary and Joseph in the smaller.

Plate VIII

Fine onyx Rosary with enamel-work inside the larger beads
(represented closed). No. 13.

Frenchman, although his work is always classed with that of the German school, and he is particularly well known for the large variety of designs for goldsmith's work which he issued between 1593 and 1616. Notable amongst his works is a series of forty-six pieces issued in 1596, another of ten pieces issued in 1616, and others of thirteen issued in 1595, and of eighteen issued in 1596. These special series were in great demand by contemporary goldsmiths and engravers, because they were extraordinarily rich in ideas of design, and in suggestions for enamel and niello work. Very many of the jewels of this period were based upon Migeot's designs, although it is seldom that a jewel can be found the lines of which follow him exactly. In the particular case under consideration, it will be noticed that Migeot's designs are for ornaments for three pearls only, whereas the jewel has five, but the motive for the whole is clearly to be seen in the designs of Migeot.

13. FINE ONYX ROSARY WITH ENAMEL WORK INSIDE THE LARGER BEADS

This rosary is composed of very fine onyx beads mounted in enamelled gold, ten small circular beads and nine larger oval ones alternately. The larger beads open in half, and are set inside with scenes from the life of the Virgin represented in enamel. They are each mounted in gold, and on the gold mounts are inscriptions. The upper part of each bead is hinged, and has attached to it a small gold chain, with a pin to keep the bead closed. The scenes from the life of the Virgin are as follows:

1st. The Flight into Egypt; the Virgin and Child being represented in the larger portion of the bead, riding upon the ass, and St. Joseph in the smaller.

2nd. The Adoration of the Magi; the Virgin and Child being seated at the door of the stable in the larger portion of the bead, and two of the Magi represented kneeling in the smaller portion.

3rd. The Annunciation; the Virgin kneeling at her *prie-dieu* and the Holy Ghost descending in the form of a white Dove in the larger portion, the Angel Gabriel with hand outstretched, and bearing in the other a lily, in the smaller.

4th. The Birth of the Virgin; St. Elizabeth holding the child being represented in the larger portion, and the Virgin in a canopied bed with curtains in the smaller.

5th. The Visit of the Virgin to the Temple; Mary being represented ascending the steps of the Temple, and being received by the High Priest in the larger portion, and St. Joseph kneeling in the wilderness in the smaller.

6th. The Marriage of the Virgin; St. Joseph kneeling and holding flowers in his hand represented in the larger portion, and the High Priest joining the hands of Mary and Joseph in the smaller.

Plate VIII

Fine onyx Rosary with enamel-work inside the larger beads
(represented closed). No. 13.



Plate IX

Fine onyx Rosary with enamel-work inside the larger beads (represented open). No. 13.

Plate IX

Fine ivory Kossuy with enamel-work inside the larger pcads
(represented open). No. 13.



7th. The Visitation of St. Elizabeth; St. Elizabeth visiting the Blessed Virgin being shown in the larger portion, and Elizabeth on her way to the hill country in the smaller.

8th. The Nativity; St. Joseph kneeling being represented in the larger portion, and our Lady kneeling in adoration before the Holy Child in the smaller. In both portions of the bead are representations of the head of an ox.

9th. The Circumcision; the Child is represented in the larger portion of the bead, while in the smaller is the Virgin kneeling.

The small round beads are clasped at each end by leafy mounts like the calyx of a flower.

The inscriptions on the beads are in enamel but are exceedingly difficult to read inasmuch as many pieces of the enamel have dropped out and only portions of letters remain. They have not hitherto been recorded in any of the catalogues describing the rosary, and even now, after much deliberation has been given to them, one of the inscriptions (that on No. 7) cannot be deciphered at all, and only portions of the legends on Nos. 5 and 6 can be ascertained. As far as possible they are believed to read thus:

1. Flight into Egypt.

AV EP IA HV MI LI TA S
Ave pia humilitas
Hail devout humility

2. Adoration of the Magi.

SO LE M (?) PR E VE NI ENS
Solem preveniens
Anticipating the sun

3. Annunciation.

EC VI VS: IV (?) AT LE TI CI A: AV
Ave cuius nat leticia
Hail Him whose birth is joy

4. The Birth of the Virgin.

PL EN A: GA SO LE NN IP (?)
Plena gratia solennitas
A festival full of grace

5. The Presentation of the Virgin.

ES TI A: TE VD TO · C EL
Celestia teneto (?)
Cling to heavenly things

6. The Marriage of the Virgin.

RR ES TR IA SV (?) AV RE PL ET
Terrestria (?)
Earthly things

7. The Visitation.

A. FV IT · S IV IT · IS (?) IN (?) OS

8. The Nativity.

VT L VC IF ER OL EN NI TA S
Ut lucifer (s)ollennitas
A festival like the morning star

9. The Circumcision.

S. VE R.V M LV M OR IE NS
Verum lumen oriens
The true light of the East

This decade should be compared with one of very similar character in the Adolphe de Rothschild collection in the Louvre. The latter is a rosary of ten small beads, with a large cross at one extremity, and a bead of unusually large size at the other. The beads are of agate, and open, as in this decade, and the scenes in the interior of each bead are wrought in gold and enamel in high relief, in almost identical fashion, but the scenes depicted in the interior of each bead are those connected with the life of Christ, and not with the life of the Virgin. They represent the Entrance into Jerusalem, the Last Supper, Christ in the Garden of Gethsemane, Christ before Pilate, Christ before Caiaphas, the second appearance of Christ before Pilate, the Flagellation, the Ecce Homo, Christ crowned King of the Jews in the Praetorium, and Christ bearing His cross, accompanied by the holy women and Saint John. The large bead at one extremity of the decade bears on one side a representation of the Transfiguration, and on the other of the Resurrection, the two scenes being divided by the figure of Christ on the Cross. The inscriptions in each case relate to the scenes depicted, and are more easily readable than the similar inscriptions on this decade, but the details of each resemble one another so closely that they may safely be attributed to the hand of the same craftsman, and may perhaps have been at one time companion decades, one illustrative of the life of Christ, and the other of that of the Virgin. Nothing is known of the history of the Rothschild decade, and it is only attributed by M. Molinier to an unknown French craftsman of the sixteenth century in the catalogue of this bequest, but the two objects have peculiar interest, as they are the only two decades known to exist in which the rosary beads, formed of semi-precious stones, are made to open, revealing such extraordinary gold and enamel relief-work.

At one time in the possession of Colonel Cumming, and by him exhibited at the South Kensington Museum in 1862, *see* Catalogue edited by Mr. (afterwards Sir Charles) Robinson, page 648, No. 7,361.
Later in the collection of Herr Geheimrat Guttmann of Berlin.
Italian, sixteenth-century work.

Plate X

Pendent Jewel composed of a gem set in an open framework. No. 14.

7. The Visitation.

A. FV IT · S IV IT · IS(?) IN(?) OS

8. The Nativity.

VT L VC IF ER OL EN NI TA S
Ut lucifer (s)ollennitas
A festival like the morning star

9. The Circumcision.

S. VE R.V M LV M OR IE NS
Verum lumen oriens
The true light of the East

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Italian, sixteenth-century work.

Plate X

Pendent Jewel composed of a gem set in an open framework. No. 14.



Numbered at the Victoria and Albert Museum, London, 525.
See Plates VIII and IX.
See Colour Plates in Edition de luxe, Nos. 7 and 8.

14. PENDENT JEWEL COMPOSED OF A GEM SET IN AN OPEN FRAMEWORK

The jewel is composed of a large cameo on sardonyx, representing a woman in one-third length figure, turning her back, profile to the right, in white translucent layer on a dark ground, set within a rococo open framework of wrought gold enamelled, made up of trophies of arms, armour, and musical instruments enamelled in various colours set alternately with onyx cameos. The cameos are as follow:

On the top a lion statant; on either side a woman's head in profile, both facing inwards. In the centre, on either side, masks. Below them, on the right, a man's head in red; on the left, a negro's head in black; at the foot, a dolphin, and below it a plain black and white onyx, while a similar one adorns the top of the framework. On the exterior of the framework are four ornaments of curves, the uppermost one supporting a movable ring, and the one at the foot of the jewel having hanging from it a baroque pearl, while between the other two ornaments and the pearl at the base are two small rings for attaching the jewel to the costume. All the gems are set clear, and the backs of the trophies are delicately engraved with representations of military weapons and musical instruments. Height, $5\frac{1}{2}$ inches; width, $3\frac{5}{8}$ inches; height of the frame, $3\frac{7}{8}$ inches; width, $3\frac{1}{2}$ inches; height of the central cameo, $2\frac{1}{2}$ inches; width, $1\frac{1}{2}$ inch.

The central cameo was an Arundel gem, termed Cleopatra, and is described in the Catalogue of the Marlborough Gems by H. Nevill Story Maskelyne, privately printed, 1870. It is also referred to in the MS. Catalogue of the Arundel Gems in the Library of the Society of Antiquaries (43, M. S. Smart Lethicullier), which is a copy made from the original when it and the gems themselves were in the possession of Lady Betty Germaine. This, however, was itself a copy of a yet older catalogue.

The reference is to the fourth Theca (Theca D), and the gem was No. 5 in the list.

The gem in its mount was in the sale of the Marlborough Gems at Christie's, June, 1899, lot 579, and was figured in the illustrated catalogue, page 106. At that time there were ten small plain sardonyxes and onyxes surrounding it, but the purchaser, who bought many small unimportant gems from the same famous collection, removed eight of the plain stones and replaced them by eight engraved antique gems from the Marlborough series.

See also a note in the "Burlington Magazine," by Harold Clifford Smith, F.S.A., alluding to this change in the appearance of the mount.

Probably French work of the period of Louis XV, although it has been suggested that the setting may be English, and that the gem was mounted in this form by George, 3rd Duke of Marlborough.

Numbered at the Victoria and Albert Museum, London, 524.

See Plate X.

See Colour Plate in Edition de luxe, No. 9.

15 and 16. TWO LINKS FROM A GOLD NECKLACE, OR TWO BUTTONS

These two jewels, which may have formed parts of a necklace, but were more probably intended for cloak buttons, are each composed of four large pearls, set in an open-work scroll of wrought gold, enamelled white, surrounding a flower composed of six red petals, and five green stems, with a square-set diamond in the centre. The whole ornament forms a regular oval, flattened at the sides, having the flower in the centre, and the four pearls, which are pierced and irregular in shape, are set somewhat cant-wise, two above the flower and two below it. The reverse is left in the natural colour of the gold. Height, $1\frac{1}{4}$ inch; width, $1\frac{7}{8}$ inch.

See next entry.

Collection Charles Mannheim, Nos. 209 and 210, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.

Augsburg work of the end of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 209 and 210.

See Plate XI, Nos. 1 and 2.

17. PENDANT OF ENAMELLED GOLD, FORMING A LARGE FLOWER, SET UPON RICH SCROLL-WORK, MATCHING THE TWO BUTTONS

In the centre of this very beautiful jewel is an oblong table-diamond, set in a mount delicately nielloed and formed like the bezel of a ring, while on either side of it and above it are three separate flowers, composed of red and white enamelled petals with large pearl centres, and below it is a small square diamond, set upon a loop of white enamel. Between the three flowers are numerous

Plate XI

Two Links from a gold necklace, or two buttons. Nos. 15 and 16.

Pendant of enamelled gold, forming a large flower, set upon rich scroll-work matching the two buttons. No. 17.

Enamelled gold Pendant in the form of a swan. No. 22.

See also a note in the "Burlington Magazine," by Harold Clifford Smith, F.S.A., alluding to this change in the appearance of the mount.

Probably French work of the period of Louis XV, although it has been suggested that the setting may be English, and that the gem was mounted in this form by George, 3rd Duke of Marlborough.

Numbered at the Victoria and Albert Museum, London, 524.

See Plate X.

See Colour Plate in Edition de luxe, No. 9.

15 and 16. TWO LINKS FROM A GOLD NECKLACE, OR TWO BUTTONS

These two jewels, which may have formed parts of a necklace, but were more probably intended for cloak buttons, are each composed of four large pearls, set in an open-work scroll of wrought gold, enamelled white, surrounding a flower composed of six red petals, and five green stems, with a square-set diamond in the centre. The whole ornament forms a regular oval, flattened at the sides, having the flower in the centre, and the four pearls, which are pierced and irregular in shape, are set somewhat cant-wise, two above the flower and two below it. The reverse is left in the natural colour of the gold. Height, 1¼ inch; width, 1⅛ inch.

See next entry.

Collection Charles Mannheim, Nos. 209 and 210, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.

Augsburg work of the end of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 209 and 210.

See Plate XI, Nos. 1 and 2.

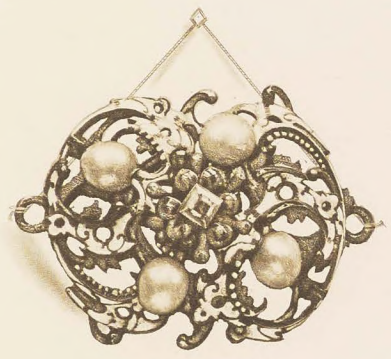
17. PENDANT OF ENAMELLED GOLD, FORMING A LARGE FLOWER, SET UPON RICH SCROLL-WORK, MATCHING THE TWO BUTTONS

In the centre of this very beautiful jewel is an oblong table-diamond, set in a mount delicately nielloed and formed like the bezel of a ring, while on either side of it and above it are three separate flowers, composed of red and white enamelled petals with large pearl centres, and below it is a small square diamond, set upon a loop of white enamel. Between the three flowers are numerous

Two Links from a gold necklace, or two buttons. Nos. 15 and 16.

Pendant of enamelled gold, forming a large flower, set upon rich scroll-work matching the two buttons. No. 17.

Enamelled gold Pendant in the form of a swan. No. 22.











stamens in red, green, and blue enamel. At the back of the jewel is a ring for its suspension, and on either side of it, and forming part of the scroll-work, are two similar rings, by which it can be attached to the costume. Height, $3\frac{1}{2}$ inches; width $2\frac{1}{2}$ inches.

Collection Charles Mannheim, No. 211, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.
Augsburg work of the end of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 211.
See Plate XI, No. 3.

This pendant and the two buttons or links already described are stated in Augsburg to have been made by a local goldsmith for a member of the Fugger family. This great patrician family of Swabia sprang from a linen weaver of the city, and became the wealthiest mercantile house of the sixteenth century, carrying on trade and speculation in its own vessels to both the East and West Indies, and owning the richest mines. Members of the Fugger family married into the noblest houses in Europe, and the male representatives of the family were given patents of nobility by the Emperors Maximilian, Charles V, and Ferdinand II. Some ten jewels appear in an inventory of the effects of the Emperor Ferdinand II (1578-1637), and are declared as representing flowers and used for fastening the folds of a cloak. They were the gift to the Emperor from his brother's wife, Philippina Welser, an Augsburg lady, whose brother married a Countess Fugger, and it seems to be very probable that these three remarkable floral ornaments are some of the jewels so described in the inventory, made for a Fugger and presented to Philippina Welser, and by her given to Ferdinand II.

The Fugger and Welser families were always ready to encourage and support local craftsmanship, and were important purchasers of objects in gold and precious stones.

The Fuggerei, a special quarter of the city built for the poor—the great Fugger House and the Welser House opposite it—still remain to commemorate the two families in Augsburg.

18. CIRCULAR MEDALLION OF GOLD

This remarkable medallion is formed of a bust wrought in high relief, and enamelled in colours, set upon a panel of blood stone, and mounted in a rich frame. The figure, which is that of the Emperor Charles V, is represented as having a red mantle thrown about each shoulder and wearing a costume with epaulettes, decorated with a floral design in gold and various coloured enamels. Above the robe is a collar of white, and the red mantle has a white lining. The

head is left in the natural gold, but on the brows is a wreath of laurel tied with blue ribbon and having red berries between the green leaves. The background formed of the bloodstone shows on either side of the head. Beyond the bust, and also mounted upon the bloodstone, is an inscription in gold letters, upon a blue enamelled background, CAROLVS V. IMP. AVG. AFRICANVS. The exterior frame is composed of panels of blue enamel with red centres between quatrefoils of green enamel on a black and white ground. At the top is a small ornament of red enamel with a movable ring, and at the base of the medallion an oval baroque pearl, set in gold enamel. Height, including ring and pearl, $3\frac{7}{8}$ inches; width, $2\frac{3}{4}$ inches; height of portrait, $1\frac{7}{8}$ inch; width, $1\frac{1}{2}$ inch.

From the collection of the late Comte de Paris, heir to the Comte de Chambord, *de jure* Henry V of France.
Italian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 936.
See Plate XII, No. 1.
See Colour Plate in Edition de luxe, No. 10.

This beautiful medallion is the work of Leone Leoni, the celebrated goldsmith. According to Vasari, Leone Leoni was a native of Arezzo, and in his youth produced some excellent dies for medals cut in steel, representing portraits from the life, and his ability made him known to many princes, more particularly to the Emperor Charles V, who gave him several commissions. One of his chief works was a statue of the Emperor in bronze, somewhat larger than life, clothed with a splendid suit of armour which could be put on or taken off. The figure represents the Emperor placing his foot upon a representation of Rage or Fury, and is in the Prado Museum at Madrid. Leoni also made a large die for a medal for Charles V, representing Jupiter launching his thunderbolts at the Titans, a statue in marble and a bust, while amongst other works mentioned by Vasari are busts in bronze of Queen Maria, Ferdinand King of the Romans, the Duke of Alba, and other persons. Vasari also describes some panels of bronze made for Cardinal Granvelle, divided into compartments, with half-length figures in each compartment, and he gives a long description of the tomb of Gian Jacopo de' Medici, Marquis of Marignano, the brother of Pope Pius IV, in the Duomo in Milan, upon which were five bronze figures with plaques and reliefs in bronze made by this same celebrated goldsmith. It was Leoni who made the medallic portrait of Michel Angelo which pleased the great sculptor so much, and Vasari describes the medal and the circumstances attending its preparation. Leoni resided, so Vasari tells us, in the Contrada of the Moroni in Milan, and his house, which he himself designed, was of great merit and considerable beauty, while in it he had collected numerous works of art in bronze, marble, and plaster. This house appears to have been the gift of the Emperor Charles V, who, in addition to presenting him with the building, or with the site upon which it was erected, gave him a pension of 150 ducats a year, secured on the Mint at Milan, created him a knight, and



Plate XII

Circular Medallion of gold. No. 18.
Medallion of mother-of-pearl mounted in silver-gilt oval frame. No. 23.

head is left in the natural gold, but on the brows is a wreath of laurel tied with blue ribbon and having red berries between the green leaves. The background formed of the bloodstone shows on either side of the head. Beyond the bust, and also mounted upon the bloodstone, is an inscription in gold letters,-upon a blue enamelled background, CAROLVS V. IMP. AVG. AFRICANVS. The exterior frame is composed of panels of blue enamel with red centres between quatrefoils of green enamel on a black and white ground. At the top is a small ornament of red enamel with a movable ring, and at the base of the medallion an oval baroque pearl, set in gold enamel. Height, including ring and pearl, 3⅝ inches; width, 2½ inches; height of portrait, 1¾ inch; width, 1½ inch.

From the collection of the late Comte de Paris, heir to the Comte de Chambord, *de jure* Henry V of France.

Italian work of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 936.

See Plate XII, No. 1.

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Circular Medallion of gold. No. 18.

Medallion of mother-of-pearl mounted in silver-gilt oval frame. No. 23.


CAROLVS V IMP AVG


HARSDORFFER ÆT


1603

conferred upon him a patent of nobility for his descendants. When Leoni was in Brussels he was lodged in the Emperor's palace, and Charles V frequently amused himself by going to see the artist at his work. Leoni was born in 1509, and died in 1590.

The Emperor Charles V was the most powerful monarch of the sixteenth century. He was born at Ghent in 1500, the son of Philip of Austria, whose father was the Emperor Maximilian, by Juana, the heiress of Ferdinand of Aragon and Isabella of Castile. He was therefore ruler of the Netherlands and heir to the dominions of Austria, with a claim to the Imperial crown through his father and grandmother, and heir to Spain through his mother. To the Netherlands he succeeded in 1506, to the crowns of Spain and Naples in 1516, and to the Archdukedom of Austria in 1519. It was then that the great contest took place between him and Francis I for the imperial crown. Charles was successful, and was crowned at Aix-la-Chapelle in 1520. From that moment down to the time when he resigned his throne, his life was one of constant warfare and difficulties, because not only was he surrounded by political squabbles, but he had, in the suppression of the Reformation, one of his greatest difficulties; and one which was ever a trouble to him. In 1554 he transferred the crown of Naples to his son Philip, who was about to marry Queen Mary of England, and in the following year abdicated the crown of the Netherlands. In 1556 he resigned the crown of Spain, and two years later the Imperial crown, and then, sailing for Spain, he settled down at Yuste, a Jeronymite monastery in the north of Estremadura, where he remained until his death on 21st September 1558.

His Queen, Isabella of Portugal, whom he had married in 1526, had died several years before. She had been buried in the Escorial, and when the building was completed his remains were removed thither.

Charles V was an exceedingly popular sovereign, revered by those about him, loved by his own family, and deeply attached to his wife. He was very conscious of the dignity of his position, comprehended its duties and carried them out with stern determination. He was a most devoted and emphatic Catholic, deeply distressed by the rise of the Lutheran heresy, and anxious in every possible way to root it out; but he was by no means cruel or a fanatic, and, in the opinion of those who have written his life, was a man of very high instincts, whose reign was distinctly helpful to the civilization of Europe.

19. SMALL BUST OF HENRI IV

This dainty little bust, probably the gift of the King himself to some favoured courtier, is in wrought and chased gold, enamelled in colours, and represents Henri IV (born 1553, became king 1589, died 1610). The King of France is in armour of blue and gold over which is thrown a red mantle; above it falls a wide collar of white, decorated with a narrow gold border. The head is left in the natural colour of the gold, and about the brows is a wreath of laurel in green enamel. The bust is set on a base of ebony, and this is super-imposed upon a base of rock-crystal. Height of bust, 1 inch; width, $\frac{3}{4}$ of an inch; height of ebony

base, $\frac{3}{4}$ of an inch; width, $\frac{3}{4}$ of an inch; height of crystal base, $\frac{5}{8}$ of an inch; width, $1\frac{5}{8}$ inch.

Collection Charles Mannheim, No. 215, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.

French work of the late sixteenth or early seventeenth century.

Numbered at the Victoria and Albert Museum, London, 215.

See Plate VI, No. 3.

Henri IV was born in Pau in 1553, and was the son of Antony of Bourbon, King of Navarre, by his wife Jeanne d'Albret. In 1571 he married Marguerite de Valois, the daughter of Catherine de' Medici, and on his mother's death became King of Navarre. At the time of the massacre of St. Bartholomew he was in Paris, and made a profession of Catholicism, but as soon as he could leave the French Court he became the acknowledged leader of the Huguenots, and was greatly respected, if not beloved, by his followers. In 1589, on the death of Henri III, he was recognized as King of France by a small portion of the army then besieging Paris, but was quite unable to take the city and to assume his throne, on account of the serious difficulty respecting his faith. In 1593 he became a Catholic, purchasing the throne, according to the opinion of the Huguenots, at the cost of his principles, and was eventually accepted universally as King of France. He set himself to reorganize the finances of the country with the assistance of Sully, and to restore to France many of her lost possessions. He was preparing to support a great army to support the Netherlands against Spain when he was assassinated by Ravaillac, 14th May, 1610. He left no children by his first wife, but by his second, Marie de' Medici, had three sons and three daughters: Louis, afterwards Louis XIII; Gaston, Duc d'Orléans; a child who died in 1611; Elizabeth, wife of Philip IV, King of Spain; Christine, Duchess of Savoy; and Henrietta Maria, wife of Charles I of England. He was a man of great individuality, vigorous good nature and good humour, and was perhaps in general character one of the noblest men of the Bourbon race. He was, however, a restless and ungrateful man, and was much given to self-indulgence.

20. JEWISH BETROTHAL RING OF GOLD

The ring is decorated on its wide circumference with five fillagree bosses, dome-shaped, separated by conventional foliage, all of green and blue enamel, with a white flower in the centre between each boss. A four-sided ornament in the form of a gabled roof, with four slopes of dark and light blue enamel terminating in two gold balls, and mounted on a hinge, surmounts the ring. Inside it is a hinged gold plate, on which are engraved two Hebrew letters. Below this hinged plate is a place for a parchment inscription. The ring is bordered with thick twisted fillagree work, and ornamented with a tiny gold ring by which it can be mounted. Diameter of the ring, $\frac{7}{8}$ of an inch; width, $\frac{7}{8}$ of an inch; engraved plate, $\frac{1}{2}$ of an inch by $\frac{3}{8}$ of an inch; height from ring to top of bezel, $1\frac{3}{4}$ inch; height of bezel, $\frac{3}{8}$ of an inch.

This ring was originally No. 788 in the Paul Collection, at Hamburg, sold in Cologne, October, 1882. Later on it was in the collecton of Baron Albert

Oppenheim, of Cologne, and is described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 153.
German work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 998.
See Plate VI, Nos. 1 and 2.

This is a betrothal ring, and not, as it has hitherto been called, a wedding ring. The habit of the Jews is to have a solemn betrothal, upon which occasion the bridegroom presents the bride with a ring, saying to her "Be thou hallowed to me through this ring, according to the laws of Moses and Israel." This betrothal ring is not worn by the Jewish women, but is often used as a bouquet-holder, and myrtle branches are inserted in it at the wedding. The actual wedding-ring, when it is used, is a simple gold circle, without gems, although cases have been known when the wedding ring has been made of a less precious metal, or has been adorned with gems, but in this case the ritual orders that the bride shall be informed of the reason of this adornment or that on account of the poverty of the bridegroom he is unable to give the ring in the customary precious metal. The betrothal ring, which is adorned with the image of a tabernacle, or hut, having relation to the feast of tabernacles, or with the model of a synagogue, or in some cases with an ark and cherubim, is retained by the bride, and there are instances on record of the same ring being used for successive generations of brides. The inscription on the gold plate is the abbreviated form or initials of the words מזל טוב, indicated by the letters מט, and the significance is a wish of good luck or of happiness. The ring is probably Venetian work, as in the sixteenth century it was the habit to send to Venice for these rings, and many of the Venetian goldsmiths were Jews. The foliage and fillagree work is supposed to have a remote connection with work which adorned the Tabernacle.

Fuller information on the subject of Jewish betrothal rings can be found in Berliner, "Aus dem Leben der Deutschen Juden im Mittelalter," p. 49. See also Rucklin, "Schmuckbuch," and an article in the Jewish Encyclopaedia, vol. x, pages 429-30, by Herr Albert Wolf, of Dresden, who has in his possession a large number of these rings. Many rings similar to this one were exhibited at the Anglo-Jewish Historical Exhibition, and there are two somewhat like it in the Waddesdon Collection at the British Museum, Nos. 195 and 196. They are fully described in the illustrated catalogue of that collection by Dr. C. H. Read, 1902, p. 93.

21. PENDENT JEWEL OF ENAMELLED GOLD

BENEATH a single arch, supported by pillars and an ornamentation composed of scrolls carved in gold, enamelled in places with white and gold, and on a background which forms the wall of the arch, and is of blue enamel semée of gold stars, is a Calvary in high relief, formed of small figures of wrought gold,

representing Christ on the Cross between the two robbers on their crosses, the Virgin, St. John, and St. Mary Magdalene, the latter being represented clasping the feet of Christ. The base of the Calvary is composed of a large mass of baroque pearl, on which are various ornaments of gold. This pearl is enclosed by scroll-work similar to that which surrounds the Calvary, and extending in a heart-shaped ornamentation over part of the back of the jewel. The other part is a flat surface of gold on which is engraved very delicately and nielloed in black enamel the Descent from the Cross. Height, $2\frac{3}{8}$ inches; width of the base, $1\frac{3}{8}$ inch; width of the Calvary, 1 inch; height of the cross, $1\frac{1}{4}$ inch; width, $\frac{9}{16}$ of an inch.

From the collection of Baron Albert Oppenheim, of Cologne, and described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 152. It was previously in the collection of M. Eugène Félix, of Leipzig, and was sold in his sale at Cologne, in October, 1886, Lot 450.

South German work, possibly made at Augsburg.

Numbered at the Victoria and Albert Museum, London, 994.

See Plate VII, Nos. 3 and 4.

See Colour Plate in Edition de luxe, No. 6.

22. ENAMELLED GOLD PENDANT

This jewel is in the form of a swan about to take flight, the body formed of a large mass of baroque pearl, the head, neck, wings, and tail of gold enamelled white, and the feet of plain gold. Around the neck is represented a badge or ring of black and gold enamel, and on the breast an ornament of blue enamel. From the beak hangs a fine pearl. The jewel is hung by two chains, one rising from the tail, and the other from the neck, and united in a conventional-shaped ornament of white, blue, and red enamel, from which hangs a pearl, and surmounting it are a ring and a movable ring. The two chains are composed alternately of pierced pearls and links of gold. Height, $2\frac{1}{4}$ inches; width, $1\frac{1}{2}$ inch; height of swan, $\frac{7}{8}$ of an inch.

Collection Charles Mannheim, No. 212, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.

Italian work of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 212.

See Plate XI, Nos. 4 and 5.



Plate XIII

Pendent Jewel of wrought gold richly enamelled back and front. **No. 24.**

representing Christ on the Cross between the two robbers on their crosses, the Virgin, St. John, and St. Mary Magdalene, the latter being represented clasping the feet of Christ. The base of the Calvary is composed of a large mass of baroque pearl, on which are various ornaments of gold. This pearl is enclosed by scroll-work similar to that which surrounds the Calvary, and extending in a heart-shaped ornamentation over part of the back of the jewel. The other part is a flat surface of gold on which is engraved very delicately and nielloed in black enamel the Descent from the Cross. Height, 2⅜ inches; width of the base, 1¼ inch; width of the Calvary, 1 inch; height of the cross, 1½ inch; width, $\frac{3}{16}$ of an inch.

From the collection of Baron Albert Oppenheim, of Cologne; and described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 152. It was previously in the collection of M. Eugène Félix, of Leipzig, and was sold in his sale at Cologne, in October, 1886, Lot 450.

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Collection Charles Mannheim, No. 212, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.

Italian work of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 212.

See Plate XI, Nos. 4 and 5.

Plate XIII

Pendent Jewel of wrought gold richly enamelled back and front. No. 24.



23. MEDALLION OF MOTHER-OF-PEARL, MOUNTED IN SILVER-GILT OVAL FRAME

THE medallion is of oval form, and is carved on one side with the representation of the bust of a man in profile turned towards the right, short hair, long beard, and the neck surrounded by a ruff. The inscription reads "Pavlvs Harsdorffer aet," but the age figures are not given. On the reverse is another carving in mother-of-pearl representing a coat of arms: a castle *argent* with turrets *or*, standing upon a hill *or*, on a background *gules*, and above the mantling a helmet with the crest of a similar castle and the date 1603. The framework is of twisted fillagree held by four prominent studs. Width, $2\frac{1}{4}$ inches; height, $2\frac{3}{4}$ inches; width of carving, $1\frac{3}{4}$ inch; height, $1\frac{5}{8}$ inch.

The arms are those of the family, and correctly represented.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 156.

German work of 1603.

Numbered at the Victoria and Albert Museum, London, 999.

See Plate XII, Nos. 2 and 3.

The Harsdorffers were a renowned and widely spread patrician family belonging to Nuremberg, the most famous member of which, Georg Philipp Harsdorffer (1607-1658), was leader of a school of poets. Paul Harsdorffer, fifth of his name, was the founder of one of the branches of the family. He was born 13th February, 1546, in Nuremberg, became "assessor" and "sheriff" in 1574, and occupied in course of time further important civic posts. He also had the title and rank of an Imperial Privy Councillor. He was married in 1573 to Sabine Schwab of Bisslohe, who died in 1632, and by her he had eighteen children, the eldest of whom was Paul, the sixth of his name, who was born on 2nd June, 1574, and died on 15th September, 1632. This younger Paul also held various municipal offices at Nuremberg, and was a member of the select or inner council. He was married in 1600 to Anna Tucher (1571-1628), a member of the still famous Tucher family of Nuremberg. It is probable that the medallion represents the fifth Paul rather than his son. This branch of the Harsdorffer family became extinct about 1675.

24. PENDENT JEWEL OF WROUGHT GOLD, RICHLY ENAMELLED BACK AND FRONT.

THE jewel represents a mermaid, the breast composed of a baroque pearl, and the remainder of the figure enamelled gold. On the head is a crown, set with a diamond and enamelled in green, white, and black. The long curved tail springs from a girdle of green, beneath which falls a row of feathers in blue and white enamel, and the representation of gold bells between triangles, each triangle ornamented with a red stone. The tail itself, which is composed of green and

white enamel, is set with eight tablets of rectangular diamonds and red stones, and, at its extreme point, bears an ornament of green and red enamel of three tablets, a diamond on either side of a red stone. From the tail hang four large oval pearls, set in mounts of gold, enamelled. On each arm of the mermaid there are two tablets, one containing a diamond and the other a red stone, forming bracelets. In one hand the mermaid holds a mirror composed of a piece of labradorite, and with the left arm holds an hour-glass composed of a baroque pearl set in gold, while from it is suspended a bead formed of a red stone. The jewel is hung by a chain of stars enamelled in red and green, the ends of which fasten to the tail and the left arm, and they unite at the top in an ornament of conventional leaves, having in the centre two large panels, one front and one back, the front one containing a large diamond and the back a green stone. From this ornament hangs a large pearl, similar to those at the foot of the jewel, and set in an enamelled frame, while above the tablets is a movable ring. The stones are all table-cut, and the jewel is enamelled both back and front. Height, $4\frac{3}{4}$ inches; width, $2\frac{1}{8}$ inches.

Italian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1150.
See Plate XIII.
See Colour Plate in Edition de luxe, No. 11.

25. PENDENT JEWEL OF WROUGHT GOLD, RICHLY ENAMELLED

The base of the jewel is formed of a large baroque pearl, which takes the form of the head of a dolphin, and has been given diamond eyes. It is mounted in enamel, the wings being represented in blue, the tail in green with a blue trident at the extreme tip, and the ornament over the mouth in red. From the lower fin hangs a small fine oval pearl, set in enamel. Two chains suspend the jewel, and rise, one from the tail, and the other from the head ornament of the dolphin. They are composed of triple links, alternately with square-set stones on enamelled mounts, four of the stones being red, set on green enamelled mounts, and two of them being diamonds set on red enamelled mounts. Another diamond is fastened at the mouth of the dolphin, at the point from which the chain rises. The two chains unite in a scroll-shaped ornament set with a rectangular table-cut diamond in a gold bezel, and enamelled in colours. On the back of the dolphin is depicted a figure of Fortune, nude, and in white enamel, waving over her head a scarf of gold, enamelled blue on the inside. This scarf, which she holds in both hands, is attached to the central ornament in which the two chains unite, by a large oval baroque pearl in gold setting. The figure of Fortune is set with diamonds, two on the legs, two on the thighs, two on the shoulders, and one at the breast, while

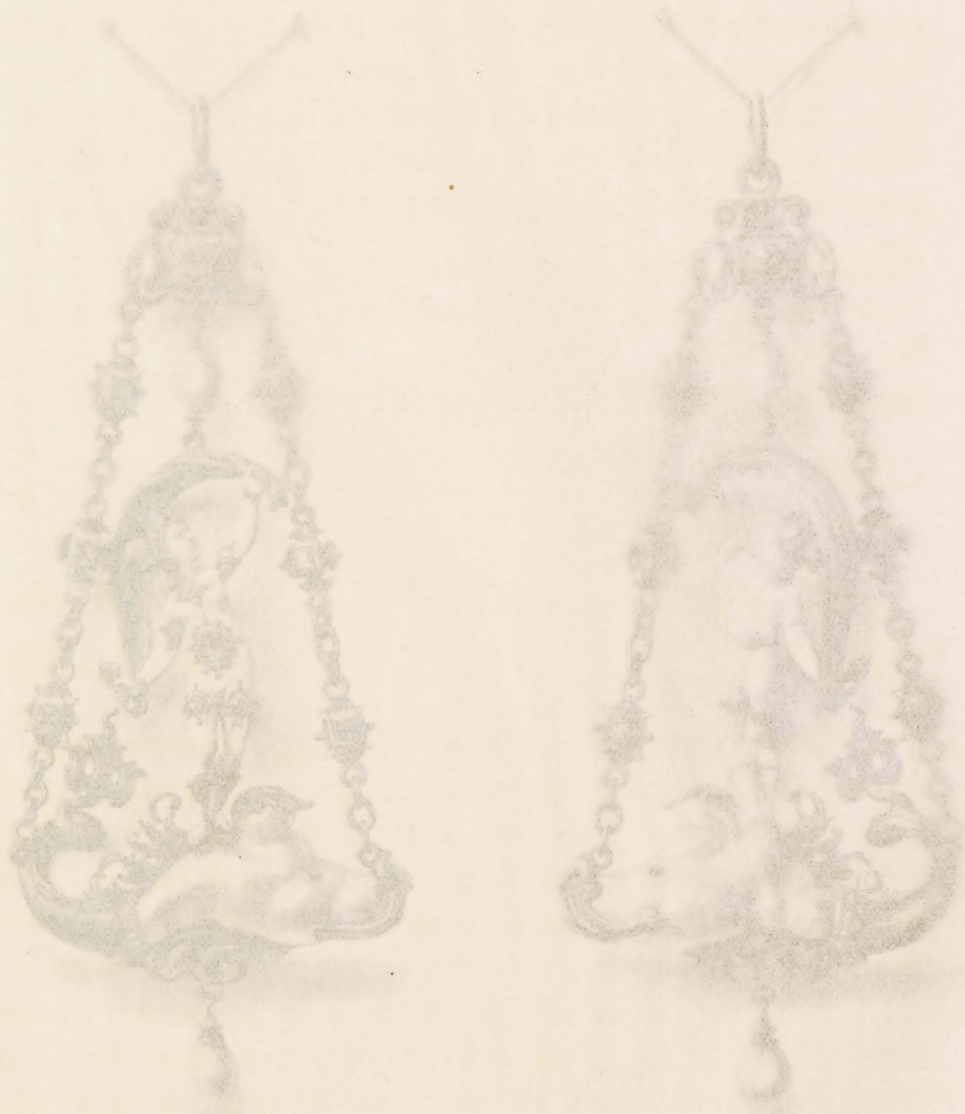


Plate XIV

Pendent Jewel of wrought gold richly enamelled. No. 25.

white enamel, is set with eight tablets of rectangular diamonds and red stones, and, at its extreme point, bears an ornament of green and red enamel of three tablets, a diamond on either side of a red stone. From the tail hang four large oval pearls, set in mounts of gold, enamelled. On each arm of the mermaid there are two tablets, one containing a diamond and the other a red stone, forming bracelets. In one hand the mermaid holds a mirror composed of a piece of labradorite, and with the left arm holds an hour-glass composed of a baroque pearl set in gold, while from it is suspended a bead formed of a red stone. The jewel is hung by a chain of stars enamelled in red and green, the ends of which fasten to the tail and the left arm, and they unite at the top in an ornament of conventional leaves, having in the centre two large panels, one front and one back, the front one containing a large diamond and the back a green stone. From this ornament hangs a large pearl, similar to those at the foot of the jewel, and set in an enamelled frame, while above the tablets is a movable ring. The stones are all table-cut, and the jewel is enamelled both back and front. Height, 4⅛ inches; width, 2½ inches.

Italian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1150.
See Plate XIII.
See Colour Plate in Edition de luxe, No. 11.

25. PENDENT JEWEL OF WROUGHT GOLD, RICHLY ENAMELLED

The base of the jewel is formed of a large baroque pearl, which takes the form of the head of a dolphin, and has been given diamond eyes. It is mounted in enamel, the wings being represented in blue, the tail in green with a blue trident at the extreme tip, and the ornament over the mouth in red. From the lower fin hangs a small fine oval pearl, set in enamel. Two chains suspend the jewel, and rise, one from the tail, and the other from the head ornament of the dolphin. They are composed of triple links, alternately with square-set stones on enamelled mounts, four of the stones being red, set on green enamelled mounts, and two of them being diamonds set on red enamelled mounts. Another diamond is fastened at the mouth of the dolphin, at the point from which the chain rises. The two chains unite in a scroll-shaped ornament set with a rectangular table-cut diamond in a gold bezel, and enamelled in colours. On the back of the dolphin is depicted a figure of Fortune, nude, and in white enamel, waving over her head a scarf of gold, enamelled blue on the inside. This scarf, which she holds in both hands, is attached to the central ornament in which the two chains unite, by a large oval baroque pearl in gold setting. The figure of Fortune is set with diamonds, two on the legs, two on the thighs, two on the shoulders, and one at the breast, while

Plate XIV

Pendent Jewel of wrought gold richly enamelled. No. 25.



at the waist of the figure is a large ruby. All these are in gold mounts. The hair of the figure of Fortune is left in the natural gold. The reverse of the jewel is enamelled in colours to correspond with the stones on the front part. Height, $4\frac{7}{8}$ inches; length of dolphin, 2 inches; height of figure of Fortune, $1\frac{3}{4}$ inch.





Italian or Flemish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1218.
See Plate XIV.
See Colour Plate in Edition de luxe, No. 12.

The design for this jewel, and also the idea for the one previously described (24) are evidently derived from the drawings of Hans Collaert, engraved in his book of designs for jewellery. Two of the designs are illustrated here.

Hans Collaert (1540-1622) was an engraver of Antwerp who produced designs for jewellery in great variety. Like other engravers of the same school, Collaert was fond of using a profusion of cartouche ornaments mixed with strap-work and boss-work, an exaggerated style which ruined the development of pure Renaissance ornament.

Collaert published a series of eleven designs for pendants in 1581, which he called "Monilium bullarum inauriumque artificiosissimae icones." One of these designs, that of a pendant surmounted by a figure of Orpheus, has been attributed to Benvenuto Cellini. It has been a commonly accepted assumption that no jewels are now known which are taken exactly from these designs. There is, however, a jewel figured in Herr Luthmer's catalogue of Baron Karl von Rothschild's collection which follows in every detail the design by Collaert just referred to as having been attributed to Cellini. On the other hand, many jewels are to be met with which evidently resemble Collaert's designs, although not corresponding with them in every detail. One particular jewel—a gondola with figures of Antony and Cleopatra, which fetched a very large price a few years ago at a London sale—is a striking case in point.

Collaert's designs were used not only in his native Flanders, but also in Germany and other important centres of the jewellery manufacture.

26. CIRCULAR MEDALLION OF GOLD REPRESENTING THE FLAYING OF MARSYAS

This remarkable medallion is wrought in high relief and enamel. The figure of the Silenus is of plain gold without enamel work, and he is represented as bound to a tree; by him stand Phoebus, Aphrodite, Eros, and King Midas, who had decided in favour of Marsyas in the contest, and below is an attendant engaged in flaying the flute-player. Phoebus is represented in armour, and his costume is enamelled in green and red, his high boots being enamelled blue. Aphrodite is in crimson and gold, the child entirely in white, and the face, arms, and limbs of the other two figures are also enamelled in white. The kneeling Olympus is in blue with bodice of the same colour, and the lyre of Phoebus is on the ground below. In the background is the city of Celænæ, and trees and foliage in natural colours. The medallion is set in a rich framework composed of curves and open-work scrolls, ornamented with six diamonds, three of which are set in square bezels, and three in diamond-shaped bezels, all the stones being table-cut; the scrolls are decorated with enamel in green, red, and black. The reverse of the medallion is a plate of gold engraved with an ornamentation of caryatides, genii, scrolls, drapery, vases, and at the base an heraldic eagle displayed, all depicted in translucent blue enamel, a canopy of drapery overshadowing the whole design. On the top of the outer border is a circular ring of gold, enamelled white, from which the pendant is suspended. Height, $2\frac{5}{8}$ inches; width, $2\frac{1}{4}$ inches.

Collection Charles Stein, sold at Georges Petit Gallery, Paris.
Collection Charles Mannheim, No. 208, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.
French work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 208.
See Plate XV, Nos. 1 and 2.
See Colour Plate in Edition de luxe, No. 13.





Plate XV

Circular Medallion of gold, representing the Flaying of Marsyas. No. 26.
Circular Reliquary of enamelled gold. No. 27.

Collaert published a series of eleven designs for pendants in 1581, which he called "Monilium bullarum inauriumque artificiosissimae icones." One of these designs, that of a pendant surmounted by a figure of Orpheus, has been attributed to Benvenuto Cellini. It has been a commonly accepted assumption that no jewels are now known which are taken exactly from these designs. There is, however, a jewel figured in Herr Luthmer's catalogue of Baron Karl von Rothschild's collection which follows in every detail the design by Collaert just referred to as having been attributed to Cellini. On the other hand, many jewels are to be met with which evidently resemble Collaert's designs, although not corresponding with them in every detail. One particular jewel—a gondola with figures of Antony and Cleopatra, which fetched a very large price a few years ago at a London sale—is a striking case in point.

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Collection Charles Stein, sold at Georges Petit Gallery, Paris.
Collection Charles Mannheim, No. 208, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.
French work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 208.
See Plate XV, Nos. 1 and 2.
See Colour Plate in Edition de luxe, No. 13.

Plate XV

Circular Medallion of gold, representing the Flaying of Marsyas. No. 26.
Circular Reliquary of enamelled gold. No. 27.









27. CIRCULAR RELIQUARY OF ENAMELLED GOLD

On the front of this circular jewel is a central panel, surrounded by an elaborate border. On the panel in high relief is represented the Annunciation, the Virgin being clad in a red costume with a blue gold-lined mantle. She is kneeling at a small *prie-dieu* enamelled in black and gold, two sides of it being shown. Above the *prie-dieu* is represented a shelf on which is a circular vase containing three lilies, the stems enamelled green and the flowers white. The pavement is represented as composed of green and black enamel in diamond-shaped patterns. Behind the Virgin is an angel in white with red sleeves, with wings enamelled in green, red, and blue. Between them is a staff with a banner upon which are two letters, forming part of an inscription, which cannot now be read.

The rich border is composed of flowers and leaves, set within a frame of twisted oval branches and surrounded at the extreme edge with a rope of gold. The flowers are enamelled scarlet and white. The reverse is composed of a central rosette made of four leaves and four branches, and surrounding it are interlacing bands forming a series of arches. These are enamelled alternately in red, green, and white, the four leaves of the central rosette being red, the four stems left in the natural colour of the gold. The circle around the rosette is enamelled blue. The enamel on the interlacing branches has been decorated with a design in gold of alternate dots and crosses, a portion only of which remains. Surrounding this ornamentation of interlacing branches is a wreath of foliage in wrought gold, enamelled in blue, green, and red, and beyond that again, a rope as on the other side. The reliquary is hollow, containing only a panel of copper, and it opens on a thread of gold wire on which are strung three pearls and portions of two others. On the top of it is a double ball-shaped ornament surrounded by two dolphins whose tails are enclosed by a gold wire forming a handle, and threaded through is a circular gold ring, $\frac{3}{4}$ of an inch in diameter. The diameter of the reliquary is $2\frac{3}{8}$ inches. The width of the Annunciation group is $1\frac{1}{2}$ inch, that of the border $\frac{1}{3}$ of an inch.

Italian work of about 1460.
Numbered at the Victoria and Albert Museum, London, 355.
See Plate XV, Nos. 3 and 4.
See Colour Plate in Edition de luxe, No. 13.

28. ENAMELLED AND JEWELLED GOLD NECKLACE

THIS necklace is made up of a series of ornaments set in the following order: From the snap, two square ornaments enamelled in black and gold, each set with a pierced pearl, followed by one oblong ornament of black and white enamel, set with a pink stone. Following this comes another square ornament as before, then an oblong one from which the stone is missing, then another square, a third with a pink stone, a fifth square one, a fourth with a pink stone, and then after these nine ornaments, a square one differing in design from the previous ones, of open-work and set with a pink stone. Following this comes another oblong with a pink stone, then a square ornament from which falls a pendant, then a sixth oblong ornament, and then a more elaborate black and white oval ornament, set with a pink stone, of which there are three altogether in the necklace. From this hangs a second pendant. Beyond it comes another oblong ornament with a pink stone, yet another square one with pierced pearl, from which hangs the third pendant, and then an eighth oblong ornament, following which comes the central ornament of the necklace. The other side of the necklace is very similar in arrangement, but not identical. Following the snap come three square ornaments, one oblong, one square, a second oblong, a fifth square, a sixth oblong, an open-work square similar to the one on the other side of the necklace, a fourth oblong, a sixth square, from which hangs the first pendant, a fifth oblong, a more elaborate jewel as on the other side of the necklace, from which hangs the second pendant, a sixth oblong, a seventh square, from which hangs a pendant, an eighth oblong, and then the centre of the necklace again, there being in all fourteen square ornaments with pierced pearls, fifteen oblong with pink stones, two special square ornaments with pink stones, and three more elaborate jewels having pink stones set in the centre of each of them, and closely resembling the snap, which may be deemed as a fourth of these jewels. From the necklace depend seven pendants. The two furthest from the centre are alike, and each represents a basket of white enamel suspended from a ribbon-shaped ornament with a red stone. These objects look like emblematic symbols. They closely resemble some devotional jewels attached to the figure of Nuestra Señora de los Desamparados at Valencia, and there are somewhat similar (although not identical) jewels in the Sagrario of the Virgen, Maria Santissima del Pilar at Zaragoza. They are perchance *signacula* of some saint or symbols of a religious Order, but beyond these suggestions nothing can at present be stated. The next two pendants represent, the one on the left a dove holding a jewelled cross in its beak, the one on the right the emblem of the Golden Fleece in pink and white enamel within a small oval rock-crystal locket, surrounded by an imperial crown, and having two pearls pendent from it. The two larger pendants next to the central one are, on the left the badge of the Order of the Saint Esprit, a dove on a cross in blue and white enamel, in a locket of gold and rock-crystal with two pearls pendent there-



Plate XVI

Enamelled and jewelled gold Necklace. No. 28.

28. ENAMELLED AND JEWELLED GOLD NECKLACE

This necklace is made up of a series of ornaments set in the following order: From the snap, two square ornaments enamelled in black and gold, each set with a pierced pearl, followed by one oblong ornament of black and white enamel, set with a pink stone. Following this comes another square ornament as before, then an oblong one from which the stone is missing, then another square, a third with a pink stone, a fifth square one, a fourth with a pink stone, and then after these nine ornaments, a square one differing in design from the previous ones, of open-work and set with a pink stone. Following this comes another oblong with a pink stone, then a square ornament from which falls a pendant, then a sixth oblong ornament, and then a more elaborate black and white oval ornament, set with a pink stone, of which there are three altogether in the necklace. From this hangs a second pendant. Beyond it comes another oblong ornament with a pink stone, yet another square one with pierced pearl, from which hangs the third pendant, and then an eighth oblong ornament, following which comes the central ornament of the necklace. The other side of the necklace is very similar in arrangement, but not identical. Following the snap come three square ornaments, one oblong, one square, a second oblong, a fifth square, a sixth oblong, an open-work square similar to the one on the other side of the necklace, a fourth oblong, a sixth square, from which hangs the first pendant, a fifth oblong, a more elaborate jewel as on the other side of the necklace, from which hangs the second pendant, a sixth oblong, a seventh square, from which hangs a pendant, an eighth oblong, and then the centre of the necklace again, there being in all fourteen square ornaments with pierced pearls, fifteen oblong with pink stones, two special square ornaments with pink stones, and three more elaborate jewels having pink stones set in the centre of each of them, and closely resembling the snap, which may be deemed as a fourth of these jewels. From the necklace depend seven pendants. The two furthest from the centre are alike, and each represents a basket of white enamel suspended from a ribbon-shaped ornament with a red stone. These objects look like emblematic symbols. They closely resemble some devotional jewels attached to the figure of Nuestra Señora de los Desamparados at Valencia, and there are somewhat similar (although not identical) jewels in the Sagrario of the Virgen, Maria Santissima del Pilar at Zaragoza. They are perchance *signacula* of some saint or symbols of a religious Order, but beyond these suggestions nothing can at present be stated. The next two pendants represent, the one on the left a dove holding a jewelled cross in its beak, the one on the right the emblem of the Golden Fleece in pink and white enamel within a small oval rock-crystal locket, surrounded by an imperial crown, and having two pearls pendent from it. The two larger pendants next to the central one are, on the left the badge of the Order of the Saint Esprit, a dove on a cross in blue and white enamel, in a locket of gold and rock-crystal with two pearls pendent there-

Plate XVI

Enamelled and Jewelled Gold Necklace. No. 28.



from; and on the right a figure of a bishop standing upon a globe, holding an orb in one hand, and having the other raised in benediction. The bishop is in a scarlet vestment with collar and white cotta. He is standing upon a globe enamelled blue, and with a band composed of three diamonds surrounding it. The central ornament hangs from a separate square pendant containing a diamond, and is heart-shaped. Beneath the crystal is the figure of a lady in wrought gold, wearing an elaborately jewelled bodice, a high ruff, and a crown, and having a string of pearls about her neck. The locket in which it is enclosed is edged with a rope of black and white enamel, and a discoloured baroque pearl hangs from the base of it. The three larger ornaments of the necklace and the snap are of black and white enamel, ribbon-like in shape, and have each of them a red stone in the centre. There are, including the snap, thirty-five ornaments forming the necklace, and seven pendants therefrom. The length, including the clasp, is 19$\frac{1}{8}$ inches; the central pendant with the portrait, 2$\frac{1}{4}$ inches by 1$\frac{3}{8}$ inch; the dove with the jewelled cross, 1 inch long; the Order of the Saint Esprit, 1$\frac{1}{4}$ inch; the priest in benediction, 1$\frac{3}{8}$ inch; Golden Fleece, 1$\frac{3}{8}$ inch; and the two baskets, 1$\frac{1}{4}$ inch each.

Probably French work of the late sixteenth century, with the ornaments added by some later owner, in the seventeenth century. They evidently do not form part of the original necklace and are much later in date. The central ornament is certainly German work.

Numbered at the Victoria and Albert Museum, London, 923.

See Plate XVI.

See Colour Plate in Edition de luxe, No. 14.

29. CIRCULAR HAT MEDALLION OF PAINTED ENAMEL

This medallion is a portrait of Charles V represented in enamel on a bright blue background. The Emperor is shown in a fur-trimmed robe of red and gold, revealing white lace at the neck. He has long hair, which descends to the neck, and is depicted in gold, and he wears a plain hat of exceedingly dark red colour. Over the fur robe is worn a collar of gold from which is suspended the Order of the Golden Fleece. There is an inscription in gold letters on the blue enamel background as follows: CAROLVS REX CATOLICVS. The figure of the Emperor is in profile to the left. The circular enamel, which is plain on the reverse, is set in a frame of silver gilt, composed of three mouldings, the inner one next the enamel being of egg and tongue pattern, and the other two mouldings rope pattern, while

between the two mouldings of rope is a series of plain straight bars. Diameter, $1\frac{7}{8}$ inch. The two rings and loop for attachment are not contemporary work.

French work of the early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 811.
See Plate XVII, No. 1.

See also following two items.

30. GOLD ENAMELLED CIRCULAR PLAQUE, PROBABLY INTENDED FOR A HAT ORNAMENT

This jewel bears upon it wrought in high relief in enamel a representation of the Entombment. The figure of Christ is held by the Virgin and St. John, while below it is a long red robe, lined with white, intended to receive the body and held by two angels with outstretched arms who are on either side of it; above is the third angel, bearing the Crown of Thorns. The figure of Christ is enamelled in the natural colours, the wounds on the hands and at the side being shown, and is partially shrouded in white drapery. The long hair is left in the natural gold. The Virgin wears a white robe lined with blue over a blue inner garment. Her face and hands are enamelled in natural colours, and the hair is left in gold. St. John wears a white under-garment, over which is thrown a red mantle, and his hands and face are, like those of the Virgin, left in the natural colours, and his hair in gold. The three angels are in white, their wings being red and white, and their hair and hands gold. The background of the scene is deep blue. The medallion is set in a circular frame of black and white enamel, on the edge of which are three oblong table-cut diamonds in rectangular bezels, one at the top and two near the bottom, and between them three oval ornaments of green enamel. The reverse is left in plain wrought gold, and is mounted with three strong wire loops of the same metal, with which the ornament may be attached. Diameter, $2\frac{3}{8}$ inches; diameter of group, $1\frac{7}{8}$ inch.

From the Oscar Hainauer Collection in Berlin, and thus described (407 Silber 26) in the catalogue of that collection by Dr. Wilhelm Bode, 1897: "Schmuckstück. —Runde Goldplatte mit drei Tafel Diamenten auf dem schwarz emaillirten Rand. Innen in Gold ciseliert und emaillirt auf Relief die Grablegung Christi."
Italian work of the early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1208.
See Plate XVII, No. 4.



Plate XVII

Circular Hat Medallion of painted enamel. No. 29.

French Watch, set in enamelled oval case. No. 32.

Gold enamelled circular Plaque, probably intended for a hat ornament. No. 30.

between the two mouldings of rope is a series of plain straight bars. Diameter, 1¼ inch. The two rings and loop for attachment are not contemporary work.

French work of the early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 811.
See Plate XVII, No. 1.

See also following two items.

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From the Oscar Hainauer Collection in Berlin, and thus described (407 Silber 26) in the catalogue of that collection by Dr. Wilhelm Bode, 1897: "Schmuckstück —Runde Goldplatte mit drei Tafel-Diamenten auf dem schwarz emaillirten Rand. Innen in Gold ciselirt und emaillirt auf Relief die Grablegung Christi."
Italian work of the early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1208.
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Plate XVII

Circular Hat Medallion of painted enamel. No. 29.
French Watch, set in enamelled oval case. No. 32.
Gold enamelled circular Plaque, probably intended for a hat ornament. No. 30.









31. CIRCULAR MEDALLION OF IVORY, CARVED IN LOW RELIEF

This medallion, probably intended as a hat ornament, is of carved ivory, the work heightened with colours and gilding, the scene representing the Last Judgement. In the centre, between the Virgin and St. John, who are kneeling, Christ is seated, crowned with thorns, having a cross-shaped halo behind His head. He is represented in a white robe, lined with green, which is so arranged as to leave exposed the wound in His side, and that in one foot. At the right and left of the cross are angels carrying two emblems of the Passion, the cross and the spear. Christ is seated on a rainbow which spans a blue sky dotted with stars, and His feet rest upon a cloud. The Virgin is shown in a blue robe over an inner dress of gold, and St. John wears a gold robe that shows a blue under-garment at the hands and feet. At the foot of the composition is a gilt cross, covered by a penthouse, and to the left and right of it are figures of the dead leaving their graves, which are represented as situate in grassy ground. They are stretching out their hands towards the Christ.

The medallion is enclosed in a silver-gilt frame composed of, and surrounded by, a branch upon which are leaves and fruit. At the top of the medallion three portions of the branch form a triangle, which is surmounted by a ball ornament, and above this is a loose hook and ring.

The diameter of the entire ornament is $2\frac{3}{4}$ inches, that of the medallion alone $1\frac{7}{8}$ inch. The back is plain turned work of four concentric circles.

From the collection of M. Charles Mannheim of Paris, and described (under No. 17) in the catalogue prepared in 1898 by M. Emile Molinier.

Probably Spanish work of the fifteenth century, although by some writers considered as Flemish or Franco-Flemish.

Numbered at the Victoria and Albert Museum, London, 17.

See Plate XVIII, No. 2.

Ornaments to decorate the hat, also known as *enseignes*, probably took their origin from the habit which pilgrims had on visiting important shrines of attaching to their hats and other parts of their clothing some token or badge as a testimony that they had visited the particular shrine. The signs of St. Thomas of Canterbury were worn as early as the twelfth century, so says Giraldus Cambrensis, and the anonymous author of the supplement to Chaucer's Canterbury Tales states that as the pilgrims left Canterbury "They sett their signys upon their hedes, and som upon their capp." In mediaeval times we frequently hear of hat ornaments. Louis XI is said to have worn several round his hat, having reference to special shrines which he had visited. Later on, the kings of both England and France wore gold badges in their hats as marks of distinction, and similar badges in metals of lesser importance were worn by their attendants. There are leaden badges belonging to the houses of Warwick, Howard, Shrewsbury, and various

French houses now preserved in the British Museum. Fine gold hat ornaments are of extraordinary rarity, and it is always difficult to state with absolute certainty as to whether those that do exist were intended only for the decoration of the hat or were mounted as badges to be worn upon the dress. Those just mentioned have, however, been regarded distinctly as ornaments for the hat, attached to the side of the headgear, and marking the importance of the wearer, and also his devotion to some particular saint or shrine. Such hat ornaments during the Renaissance were objects of extreme beauty, exquisitely chased and enamelled, and in their preparation some of the greatest artists were employed. They were often given by monarchs to one another, and were always regarded as important and suitable presents.

32. FRENCH WATCH SET IN ENAMELLED OVAL CASE

THE case of this beautiful watch is entirely covered with a design of flowers and leaves in brilliant painted enamel in green, blue, and gold, on a white background decorated with black spots, and the face of the watch is similarly decorated to match the case. The works are signed "D. M. A. Paris," the A, the third initial, and the P of Paris forming a monogram. This signature is over the original signature of the watch, which reads "François Hubert à Rouen."

The dial is divided into twelve hours, and has one hand only. The inside of the case is enamelled in pale blue, with an ornamental design in a wreath of black and white. The mount of the crystal cover is enamelled in black and white, a small fixed ring of black and white enamel holding a gold movable ring at the top. Height, $1\frac{1}{2}$ inch; width, $1\frac{1}{8}$ inch; diameter of dial, $\frac{7}{8}$ of an inch.

This watch can be dated with extraordinary accuracy, as François Hubert was the father of a certain Estienne, or Etienne, Hubert, a celebrated watchmaker of Rouen. Estienne Hubert was the maker of a watch which belonged to Mary, Queen of Scots, who was beheaded in 1586. He was also the maker of an alarum watch, now in the Victoria and Albert Museum, made about 1610. It is in an engraved and pierced silver case, inscribed "Estinne Hubert à Rouen." A certain François Hubert, watchmaker, appears in the record of the freemen of Rouen. He is described as the father of Estienne, but is not mentioned after 1592, and this watch belongs therefore to the end of the sixteenth century and not to the beginning of the seventeenth, as has hitherto been stated. Mr. F. J. Britten, in his book on watches, points out that Hubert's name was deemed to be of high importance in the horological world, as in 1657 John Smith was fined ten shillings for "putting the name of Estinne Hubert upon a watch." He also recalls an advertisement in the "London Gazette" for 2nd January, 1689, referring to the same watchmaker: "Lost upon New year's Day, above stairs in Whitehall, a gold watch with a plain



Plate XVIII

Silver-gilt Seal. No. 33.
Circular Medallion of ivory, carved in low relief. No. 31.

French houses now preserved in the British Museum. Fine gold hat ornaments are of extraordinary rarity, and it is always difficult to state with absolute certainty as to whether those that do exist were intended only for the decoration of the hat or were mounted as badges to be worn upon the dress. Those just mentioned have, however, been regarded distinctly as ornaments for the hat, attached to the side of the headgear, and marking the importance of the wearer, and also his devotion to some particular saint or shrine. Such hat ornaments during the Renaissance were objects of extreme beauty, exquisitely chased and enamelled, and in their preparation some of the greatest artists were employed. They were often given by monarchs to one another, and were always regarded as important and suitable presents.

32. FRENCH WATCH SET IN ENAMELLED OVAL CASE

The case of this beautiful watch is entirely covered with a design of flowers and leaves in brilliant painted enamel in green, blue, and gold, on a white background decorated with black spots, and the face of the watch is similarly decorated to match the case. The works are signed "D. M. A. Paris," the A, the third initial, and the P of Paris forming a monogram. This signature is over the original signature of the watch, which reads "François Hubert à Rouen."

The dial is divided into twelve hours, and has one hand only. The inside of the case is enamelled in pale blue, with an ornamental design in a wreath of black and white. The inside of the crystal cover is enamelled in black and white, a small fixed ring of black and white enamel holding a gold movable ring at the top. Height, 1¼ inch; width, ⅞ inch; diameter of dial, ⅝ of an inch.

This watch can be dated with extraordinary accuracy, as François Hubert was the father of a certain Estienne, or Etienne, Hubert, a celebrated watchmaker of Rouen. Estienne Hubert was the maker of a watch which belonged to Mary, Queen of Scots, who was beheaded in 1586. He was also the maker of an alarum watch, now in the Victoria and Albert Museum, made about 1610. It is in an engraved and pierced silver case, inscribed "Estinne Hubert à Rouen." A certain François Hubert, watchmaker, appears in the record of the freemen of Rouen. He is described as the father of Estienne, but is not mentioned after 1592, and this watch belongs therefore to the end of the sixteenth century and not to the beginning of the seventeenth, as has hitherto been stated. Mr. F. J. Britten, in his book on watches, points out that Hubert's name was deemed to be of high importance in the horological world, as in 1657 John Smith was fined ten shillings for "putting the name of Estinne Hubert upon a watch." He also recalls an advertisement in the "London Gazette" for 2nd January, 1689, referring to the same watchmaker: "Lost upon New year's Day, above stairs in Whitehall, a gold watch with a plain

Plate XVIII

Silver-gilt Seal. No. 33.

Circular Medallion of Ivory, carved in low relief. No. 31.





shapen case; the watch was made at Rouen, maker's name Hubert. Whoever brings it to her Royal Highness the Princess of Denmark's porter at the Cockpit shall have two guineas reward."

The "D. M. of Paris," who acquired the watch, and who perhaps put new works to it or added to its mechanism, was probably Daniel Millenet, of rue des Près, Paris, "Horologer du Roy," whose name and signature appear on French alarum watches of about 1630.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 155.
French work of the late sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1000.
See Plate XVII, Nos. 2 and 3.

33. SILVER-GILT SEAL

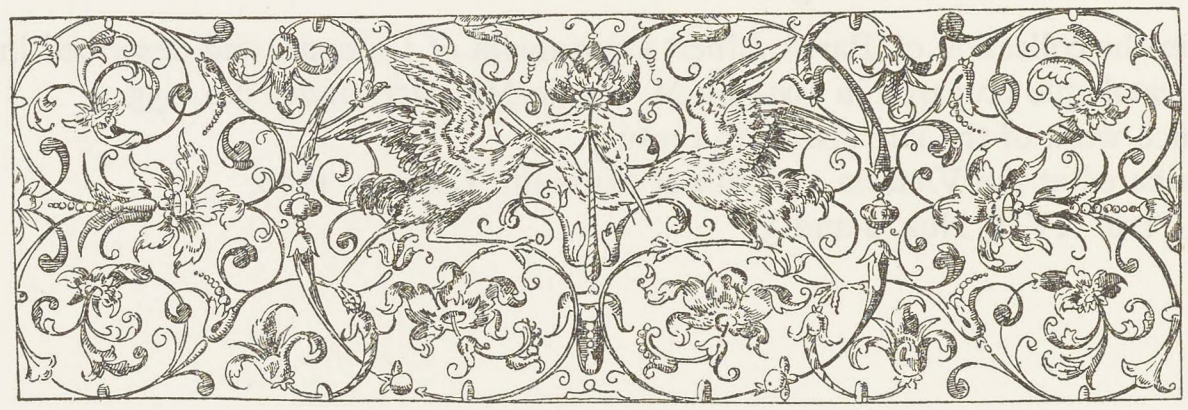
The handle of the seal represents a pelican in her piety, and is wrought in silver, parcel-gilt. The bird is resting on her nest, and in front of her are three young birds. The figure of the mother bird is set with jewels, two rubies and one turquoise being upon each wing, a third turquoise on the head of the bird, and a ruby on her breast. The nest is composed of open balustrade work, and forms the upper part of an octagonal seal set with four peridots. The lower surface of the seal is left in the plain silver, and is not engraved. Height, $2\frac{3}{8}$ inches; height of the seal base, $1\frac{1}{16}$ inch; height of the pelican from tail to neck, $1\frac{3}{8}$ inch; height of the young birds, $\frac{5}{8}$ of an inch.

Russian work of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 1202.
See Plate XVIII, No. 1.

34. OVAL MEDALLION OF ENAMELLED GOLD, FORMING THE CASE FOR A MINIATURE

This miniature case is decorated on both sides with scrolls of flowers and birds in translucent enamel. The rim is bordered with a rope-shaped decoration in white and gold, from the upper part of which rise two buttons of enamelled gold, each holding a chain suspending the case, while below are five similar buttons from three of which hang oval pearls mounted in gold. On the top of the case is a vase-shaped ornament of blue enamel on gold, with a circular ring of white enamel

above it, and the whole case is hung by three chains, two attached to the buttons already referred to, and the third to the circular white ring on the top of the vase. In the interior is a miniature portrait painted in oil on copper, representing a young Fleming wearing a dark costume with rich lace collar, and having long brown hair, moustache, and imperial. Extreme height from pearl to ring, $5\frac{1}{4}$ inches; height of locket itself, 3 inches; width, $2\frac{1}{2}$ inches.



From the collection of M. Charles Mannheim of Paris, and illustrated (No. 214) in the catalogue of that collection prepared by M. Emile Molinier, 1898.
German work of the seventeenth century, probably made in Nuremberg.
Numbered at the Victoria and Albert Museum, London, 214.
See Plate XIX.

The design on the case appears to be derived from the work of Theodore Bang, and perhaps the drawing here reproduced may have been the motive for it It offers at least a strong general resemblance to it.

Theodore Bang was a German engraver, father, or perhaps brother, of the better-known Jerome Bang, a resident in Nuremberg in the early part of the seventeenth century. His chief works are four series of engravings, which appear in each instance to have been drawn by him, but engraved by another Nuremberg artist who signs himself Baltaser Camox. His work is of an easy flowing character, and most of his designs contain figures of birds.

35. CIRCULAR IVORY MEDALLION IN ENGRAVED SILVER FRAME

This medallion is ornamented on one side with a portrait, and on the other with a blazon of arms. The portrait is that of a warrior, represented *en buste* three-quarters turned to the right, the upper part of the head bald, the hair at the side long, and the figure depicted with a moustache and beard. The costume is armour, one mailed hand shown, resting upon the hilt of a sword, which the owner is



Plate XIX

Oval Medallion of enamelled gold, forming the case for a miniature. **No.** 34.

above it, and the whole case is hung by three chains, two attached to the buttons already referred to, and the third to the circular white ring on the top of the vase. In the interior is a miniature portrait painted in oil on copper, representing a young Fleming wearing a dark costume with rich lace collar, and having long brown hair, moustache, and imperial. Extreme height from pearl to ring, 5½ inches; height of locket itself, 3 inches; width, 2½ inches.



From the collection of M. Charles Mannheim of Paris, and illustrated (No. 214) in the catalogue of that collection prepared by M. Emile Molinier, 1898.
German work of the seventeenth century, probably made in Nuremberg.
Numbered at the Victoria and Albert Museum, London, 214.
See Plate XIX.

The design on the case appears to be derived from the work of Theodore Bang, and perhaps the drawing here reproduced may have been the motive for it. It offers at least a striking general resemblance to it.

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Plate XIX

Oval Medallion of enamelled gold, forming the case for a miniature. No. 34.





clasping to his breast. The reverse is a shield of arms, representing a wheel on a red ground, and above the shield is a crowned helmet, bearing as a crest a fox holding a rabbit in his jaws. The arms on the reverse of the medallion are the correct arms of the Berlichingen family, but the crest is inaccurately carved, and the fox should be facing in the reverse direction, that is, in the same direction as the helmet. Rectangular, diameter 2 inches; diameter of portrait, 2 inches.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 82.
German work of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 1026.
See Plate XX, No. 1 and 2.

The figure represents Goetz (Gottfried) von Berlichingen, the famous German knight and commander of the sixteenth century. He was born about 1480, and died 23rd July, 1562. He was the son of Kilian von Berlichingen of Jaxthausen and Margarethe von Thüngen. In the year 1494 he was a retainer in the service of his father's cousin Konrad, who was a chamberlain and councillor to the Margrave of Brandenburg-Anspach. Upon the death of this relative (1497) whom he had accompanied to the Diet of Worms, Goetz chose to remain with the Margrave Frederick IV, and was brought up as a page with many other youths at his court. He grew up renowned for his prowess and love of war, but also for his quarrelsome disposition. In 1498 he took part in the wars against Burgundy and Lorraine, and in 1499 in the Swiss war. In 1504, fighting on the side of the Bavarians, he lost his right hand, in consequence of a bullet-shot, and had an artificial iron hand, a sort of gauntlet, constructed for him, the fine mechanism of which is said to have enabled him to wield his sword with more telling effect than before. This circumstance helped to spread his fame, and henceforward he was known by the sobriquet of "Goetz of the Iron Hand." It is this iron hand which is represented in the medallion.

During his life he was entangled in a great number of scrimmages undertaken both on his own account, and in assisting his friends, such brawls being not much better than pillaging expeditions. His hostilities against the burghers of Cologne, upon their refusal to continue a tribute which had been exacted from them, grew to a very serious disturbance, and in May, 1512, Goetz fell upon and plundered some merchants of Augsburg, Nuremberg, and Ulm, who were on their way back from the great Leipzig fair, with the result that he was banished from the country, but on payment of 14,000 florins regained his liberty and returned. In 1519 he was wounded while making a sortie from the Castle of Mockmuhl, which he was defending against the Duke of Lorraine, and was taken prisoner, but in 1522 was liberated on payment of 2,000 florins, and after he had taken solemn vows that he would keep the peace and forgo all attempts at revenge. He then retired to his castle of Hornberg. Goetz played an important, if not particularly commendable, part in the Peasant Rebellion of the sixteenth century. The peasants, in need of a warlike commander, pressed him to accept the position, but he exerted his influence to bring about, in the declaration issued from the convent of Amerbach, the reduction and abatement of the twelve articles in which the peasants had demanded redress of their grievances. This incensed them against him, and they refused to obey his orders, treating him more as a prisoner than a commander. He was quite powerless to prevent the ravages and devastations at Würzburg and other places, and before he was able to get away from the peasants who had trusted him, he was selected to command a force of 8,000 men against the allied armies; presently, however, he managed to escape from this new position and return to his own castle. At the close of the Peasants' Rebellion,

he tried by every possible means to justify his conduct, and was acquitted of all guilt before the Diet at Spires in 1526. His opponents in the Suabian League, however, had long been waiting for an opportunity to have their revenge upon him, and they fell upon him at Stuttgart, and forced him to promise to appear before the League. On 24th November, 1528, he went off bravely to Augsburg, but was taken prisoner, and remained in captivity until 1530, when he was set free under humiliating conditions, having not only to pay the fine of 5,000 florins, but to undertake to return to his own castle, never to spend a night outside its walls and never to mount a horse again. For a short time he kept to his word, but in 1540 he broke through his promise, and under the protection of the Emperor, fought well against the Turks, a little later engaging against the French on behalf of Charles V. After the peace of Crespy, he retired finally to his castle, where he spent his last few years in peace, and was buried in the cloisters of the convent of Schonthal. Goetz was married twice: first to Dorothea von Sachsenhausen, and secondly, upon 17th November, 1517, to Dorothea Gailing von Illeshein. He had three daughters and seven sons, and his descendants in the direct line are still living and now call themselves by the name of Berlichingen-Rossach. Goetz left an autobiography behind him, and upon this Goethe founded his well-known play "Goetz von Berlichingen."

36. IVORY MEDALLION, ENGRAVED ON BOTH SIDES, AND MOUNTED IN SILVER

The engravings on each side of this medallion represent figures of reformers. On one side is the portrait of a man *en buste*, profile to the right, short hair, long beard, and wearing a cap and a robe with a high velvet collar. The portrait is probably that of Guillaume Farel, of Gap, in Dauphiné, the minister of the church at Neufchâtel. It is not quite certain that this is the case, but comparison with the portraits in the work by Jean de Laon, "Les Vrais Portraits des Hommes, etc.," gives rise to the impression that this is the person intended. There is certainly no other reformer to whom this portrait bears so close a resemblance.

The portrait on the other side is also *en buste*, profile to the left, the hair entirely hidden by a cap, which is of a falling bonnet pattern, covering the forehead and back of the head. The beard is long and pointed, and the reformer wears a doublet having a collar of pleated linen, tied with a string, and a cloak over it. It seems probable that this portrait is that of Jean Calvin. There is a slight resemblance to the likeness of his successor at Geneva, Theodorus Beza, but on the whole it is believed that the portrait is intended for that of Calvin. The medallion of Farel is signed with the monogram H.R., and the work is evidently executed by Hans Reinhart, the medallist and goldsmith of the sixteenth century. This celebrated craftsman is believed to have been born at Wittenberg, but came to Leipzig, and received the right of citizenship there in 1539. He was really a joiner and carpenter by trade, and occasionally carved heads in wood or in ivory, but had acquired the art of the medallist and goldsmith without any regular instruction. In Leipzig he was granted the privilege









Plate XX

Circular ivory Medallion in engraved silver frame. No. 35.
Ivory Medallion, engraved on both sides, and mounted in silver. No. 36.

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Plate XX

Circular Ivory Medallion in engraved silver frame. No. 35.
Ivory Medallion, engraved on both sides, and mounted in silver. No. 36.









of making small coins and medals, becoming what was known as a Groschengiesser, but in 1540 he was found making silver spoons, buckles, and daggers, and the Goldsmiths' Guild rose against him, attempting to put an end to his work. He made friends, however, with the celebrated goldsmith, Treutler, who deserted the league of the goldsmiths and accepted Reinhart as an enrolled apprentice, and after five years of sham apprenticeship to this man, Reinhart became free of the Guild, and was in a position to set the other goldsmiths at defiance. This was in 1547, and from that time down to his death he was full of commissions, especially for medals. He had a special method of producing them, chasing them in the ordinary way, but adding on foliage, garlands, hair, and the like, by means of separate pieces of metal, worked in relief, and soldered on to the plate. He made his will 28th December, 1579, and died 29th January, 1581, leaving three daughters and three sons, of the latter the eldest, Hans Reinhart the younger, continuing his father's craft. This younger Reinhart became free of the Guild in 1582, and citizen two years later, and he died 1st April, 1622. The Grassi Museum at Leipzig contains an almost complete series of the elder Reinhart's medals, and other works by him, in gold and silver, are to be found in the Green Vaults at Dresden. The city of Leipzig owns two silver Bible covers by Hans Reinhart, the younger, dated 1597 and 1605, and there are other works by this goldsmith in the museums of Berlin, Dresden, and Munich. Both father and son seem to have signed with the same monogram of the conjoined letters H.R.

The medallion came from the collection of Baron Albert Oppenheim of Cologne, and is described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 81. Oval; height, $3\frac{1}{2}$ inches; width, $2\frac{1}{2}$ inches; height of portrait, $2\frac{1}{8}$ inches; width, $1\frac{1}{2}$ inch.

German work of the middle of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 1027.

See Plate XX, Nos. 3 and 4.

PORTRAITS IN WAX

AMONGST the minor divisions of the great art of sculpture, modelling in wax has always taken an important position. We hear of it in Greek and Roman days, and there are many references in the classical writers of antiquity to the wax figures modelled by Greek sculptors, and also to the additions made in this material to works in marble and stone. It is from such additions, cleverly attached to larger works in other materials, that we are said to derive the original use of the word "sincere." In the fourteenth and fifteenth centuries the Italian goldsmiths of the day not only prepared models in wax for many of their finest compositions, but made their early attempts, and produced their first designs for figures and jewels in this material. We hear of Luca della Robbia learning to model in wax; of Ghiberti employing his leisure, when compelled to leave Florence on account of the plague, in using the same material; and of the excellent results attained by Michelozzo, one of Donatello's best pupils, in this ceraplastic work. Cellini made considerable use of wax for his original models, and the one for his statue of Perseus, still to be seen in Florence, is in many ways superior to the finished figure in bronze. Raphael gave high praise to a model made in wax by the Venetian sculptor Sansovino, and Vasari tells us that Andrea del Sarto used as models for the figures in one of his large frescoes certain wax statuettes made by Tribolo, a pupil of Sansovino. The same writer, in his Life of Andrea del Verrocchio, speaks of the models made by Orsino, Verrocchio's intimate friend, under the direction and by the help of the great sculptor. He describes them as being life-size figures, so well modelled as "no longer to appear to be figures of wax, but of living men." Almost all Renaissance modelling of this kind has perished, but there is one interesting collection of votive figures in wax, in a church a few miles outside Mantua. In it there is a series of life-sized figures, each in its own niche, and many of them still clothed in the fifteenth-century fabrics, brocades, and armour, with which they were originally decorated.

Medallion portraits in wax were in fashion in the latter part of the fifteenth century, and there were several artists who devoted themselves to this kind of sculpture. Vasari refers especially to Alfonso Lombardi of Ferrara, who, he says, "working in his earliest youth in wax, was accustomed to make vast numbers of portraits from the life in small medallions for different noblemen and gentlemen of his native city, and some of these works give proof of the intelligence and judgement possessed by

their author." He then goes on to describe the manner in which Alfonso proceeded to carry out work in stucco and then in marble, but it is clear from the biography that he gives us of the artist that he never entirely relinquished the art of modelling in wax, and that his portraits in that material were always in considerable demand. Such wax portraits were generally attached to a base of slate, glass, or ivory, and then mounted in frames or leather cases, with a piece of glass to protect them. So great was the demand for such medallions that not only professional artists, but amateurs devoted themselves to the work. "It would take me too long," says Vasari, "to enumerate all those who model medallions in wax, for now there is not a single goldsmith that does not make them, and even gentlemen such as Gian Battista Sozzini at Siena and Rosso de' Giugni at Florence have applied themselves to the art." Other workers in wax alluded to by Vasari are Pastorino of Siena, and the great goldsmith Leone Leoni, the latter being particularly known for some wax portraits he prepared representing the Emperor Charles V. Italy was not, however, the only place where this form of *petit sculpture* was popular. There were carvers of wax portraits in Nuremberg and Augsburg, and in various other places in Germany, and there are also not a few wax portraits attributed to French sculptors. In the second half of the sixteenth century the art was particularly popular in Germany, and to that period belongs a very important series of portraits now in the possession of the museum at Breslau by the bequest of a certain Thomas Rhediger. This is perhaps the most interesting series of wax medallion portraits now remaining, and it is described by Courajod in the "Gazette des Beaux Arts" of March, 1884. Amongst the portraits are those of François II, Henri II, Charles IX, Marguérite de Valois, Cardinal de Lorraine, the Duc de Guise, Cardinal de Guise, Catherine de' Medici, Mary Queen of Scots, the Chancellor Olivier, Marot, Luther, and Melancthon. The presence of the two reformers leads critics to believe that the collection was formed by a Huguenot, and the work has been attributed by some writers to Philippe Danfrie, and by others to a Viennese sculptor named Félix. These portraits bear a certain resemblance to the two in the Morgan collection to be described presently, and they probably belong to about the same period, say from 1560-1590. This period is also well represented in a series of portraits at Berlin, representing Sigismund II, the Elector George of Brandenburg, his wife, Elizabeth, and other persons. At Nuremberg there are several wax portraits, the finest of which are attributed to a local artist named Lorenz Strauch, and belonging to the same period there are some portraits to be seen in the Cluny Museum in Paris. Comparatively few, however, beyond those examples preserved in museums, have been handed down to the present day; the fragility of the material, and its liability to alteration by reason of heat, may be considered as the reasons for the special scarcity of these wax portraits. In private collections there are very few indeed, and those generally belong to a somewhat later period, the end of the seventeenth or beginning of the eighteenth century. These periods are represented by some medallions in the museum at Gotha, and by others in Paris, and amongst the names of artists who

worked in wax at that time there have been handed down Rapp, Weihenmeyer, and Braunin. There is a fine collection of wax portraits in the Wallace collection. They were acquired in France, and belong to the sixteenth, seventeenth, and eighteenth centuries, German, Italian, and French work. Amongst them is a portrait of Carl I, Grundheer van Altenthann, dated 1587 and signed "G. H." and one of a lady, dated 1787 and signed "Wüner fecit," but the rest are anonymous. In a few cases the persons represented have been identified, but to the majority no names can be given, although one is believed to represent Lavater, another Lucas Cranach, and a third the Duc de Vendôme. The collection is remarkably representative of the various periods of this curious art.

The most important private collection in England is that of the Rt. Hon. Lewis Harcourt, M.P., who has in his house in Berkeley Square a room almost full of fine examples of ceraplastic work.

In the early days of the Royal Academy in England, there were several workers in wax, and the first few catalogues contain many references to portraits in wax, exhibited by different artists. The only man, however, of any special note was Thomas Engleheart, who exhibited first of all in 1773, continuing to do so down to 1786, sending in twenty exhibits in all, but only one of his portrait models is mentioned by name in the Academy catalogues. This was a bust of Thomas Fuelling, of His Majesty's Board of Works, which was exhibited in 1773. All the other medallions are anonymous. Three of them, however, were in existence up to a few months ago, when unfortunately they perished by fire. They represented the Misses Mary, Hester, and Elizabeth Woolley, ladies connected by marriage with the clever sculptor who modelled their portraits.[1]

In the case of one of the Engleheart medallions, the artist put his initials below the bust, but such a method of signing the portraits was seldom adopted, and it is therefore almost impossible to give any definite attribution to works in this material, more especially when they belong to the sixteenth century. There does seem to be some evidence in favour of attributing the Breslau portraits to the Viennese, Félix, by reason of the special resemblance that one of them bears to a signed bust in marble by that artist, and we are aware from some communications in the handwriting of Félix that he modelled wax portraits. The two in the Morgan collection bear a somewhat closer resemblance to these Breslau portraits than to any others with which we are acquainted in the various museums, and it is quite possible, therefore, that they may have been modelled by the same hand. The case of one of them, as will be seen in the detailed description of it, is, however, based upon the work of a French artist, but that of the other, more or less upon the work of a Flemish designer, and as the cases appear to be original, the attribution with regard to the portraits is rather more difficult than would at first be perceived. They have been treated, therefore, as medallions of the sixteenth century, respecting which it is only possible to make a series of guesses concerning the artists responsible for them.

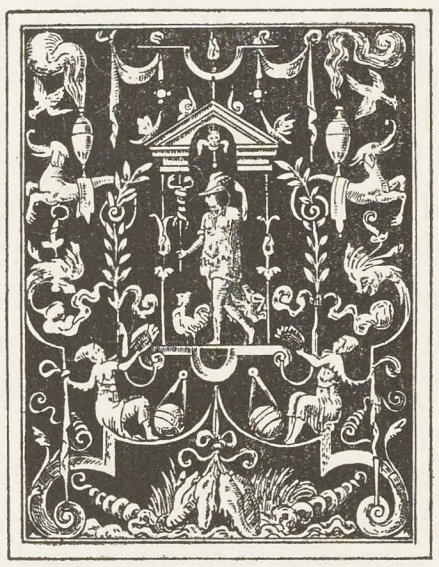
[1] See "Life of George Engleheart," by G. C. Williamson etc., 1902, page 4.

37. PORTRAIT OF A LADY, MOULDED IN WAX, MOUNTED IN A FINE METAL CASE

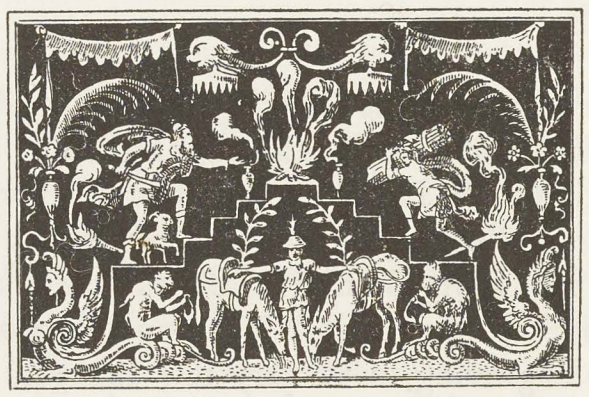
The figure of the lady is represented in bust, profile to the left, in a richly embroidered costume with a high collar, having a small ruff inside, and, facing it, knots of ribbons to which jewels are attached. About the neck shows a necklace of gold-work, and the black hair is drawn back from the forehead and curled in small ringlets on the temples. The head-dress is enriched with strings of pearls and small red stones, and tied with ribbons. Background dark blue. The wax figure is enclosed in a metal case, richly engraved. On the back of it is represented a woman playing a guitar. Above her is a winged seraph, on either side of which are pelicans. Below, on each side of the woman, under canopies, are two figures of monsters having bears' heads; and below the woman, who appears to stand on a pile of books, are two gigantic snails, while forming part of the platform on which she is resting are two winged figures with men's heads. The cover of the case represents Hermes with his winged helmet, holding the caduceus, and having a bird at his feet. Below him are two seated figures, holding up books to the god; and below them again, a man resting his hands on the backs of two mules feeding, one on either side of him. There is a winged seraph above the head of Hermes, under a canopy, and on either side are chimerical figures forming part of the decoration. The lid is hinged to the case, and there is a fixed ring above the wax head. Height, including ring, $3\frac{1}{4}$ inches; height of case, $2\frac{3}{8}$ inches; height of portrait, $2\frac{1}{2}$ inches; width, $1\frac{7}{8}$ inch; height of the woman's figure, $1\frac{1}{4}$ inch; height of Hermes, $\frac{7}{8}$ of an inch.

It is clear that the design on the front of the case is adapted from two of the engravings by Etienne De Laune (Nos. 427 and 432 according to Dumesnil's enumeration), the former belonging to De Laune's Pagan Divinity series, and the latter representing Noah's offering, and belonging to the series of six pieces which represent subjects from the Old Testament. Both of the plates were issued with the inscription "Cvm privilegio Regis Stephanvs fecit." The upper part of the design is adapted from the mythological engraving, with very few changes. The central figure of Hermes under a canopy, the drapery above, the two chimerical horses, bearing pots from which issues the smoke of incense, and the two curious curved chimerical figures in the centre of the design, are identical with De Laune's engraving. The base upon which Hermes stands and the two figures below it holding books are also almost identical, but the globes and compasses near by are omitted, and also the whole of the base of the design below these clubs. The foliage on either side of Hermes lacks the exquisite delicacy of De Laune's design, and is heavier and more lumpy. Below the two seated figures holding books the engraver has introduced the figure of a man with his hands resting upon two mules, who are feeding upon the grass at their feet, and this group of three figures is almost exactly rendered from the second of the two designs already referred to, that representing Noah's offering.

The reverse of the locket is adapted from a different design of De Laune's, the one illustrating "Mvsiqve" in a series of six pieces of rectangular form, depicting six of the sciences, No. 408 in Dumesnil's enumeration. In this case the central figure playing on a mandolin and surrounded by books and instruments, with the leafy screen enclosing it, and the bold scroll-work on which it stands, are taken almost exactly from De Laune's design, but his drooping festoons of fruit and orna-







mentation are omitted, and two tall, long-billed chimerical figures introduced instead. The upper part of the canopy is adopted almost exactly from De Laune's design of Noah's offering, while the two pelicans which surmount it come from yet another of his designs, but the cherub's head which appears on the apex of the locket is identical with that in the engraving of "Mvsiqve." It is clear therefore that the engraver had these three designs before him, and adapted them to his purpose as he thought fit.

De Laune, who usually marked his prints with the Latin name Stephanvs, or with its initial, was one of the most famous designers of goldsmith's work of his

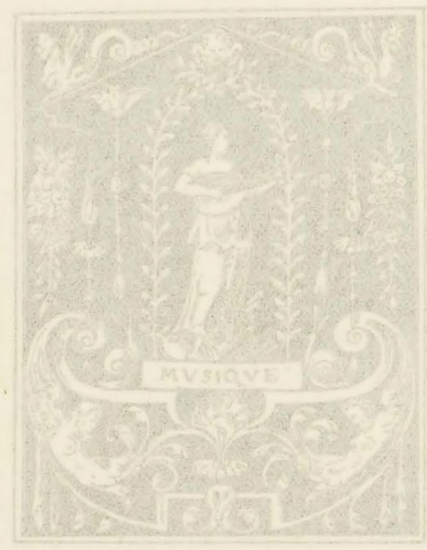


Plate XXI

Portrait of a Lady, moulded in wax, mounted in a fine metal case. **No. 37.**

The reverse of the locket is adapted from a different design of De Laune's, the one illustrating "Mvsiqve" in a series of six pieces of rectangular form, depicting six of the sciences, No. 408 in Dumesnil's enumeration. In this case the central figure playing on a mandolin and surrounded by books and instruments, with the leafy screen enclosing it, and the bold scroll-work on which it stands, are taken almost exactly from De Laune's design, but his drooping festoons of fruit and orna-







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Plate XXI

Portrait of a Lady, moulded in wax, mounted in a fine metal case. No. 37.







period. He was born, either in Paris or in Orleans, in 1518, commencing his career as an engraver of medals, and is said to have received some instruction from Cellini, who at that time was residing in Paris. The greater part of his life he spent with his son Jean at Strasburg, and it was there that he died in 1595. His prints are very numerous and exquisite examples of engraved work, rich in charming design, executed with great dexterity and very highly finished. They were accepted by the goldsmiths and metal workers who followed him as rich mines of design, and they are constantly to be recognized as the originals from which some of the most exquisite work in metals of the sixteenth and seventeenth centuries was derived. The engravings of De Laune are very fully described in Robert Dumesnil's "Peintre-graveur," and also in Guilmard's "Les maîtres ornemanistes."

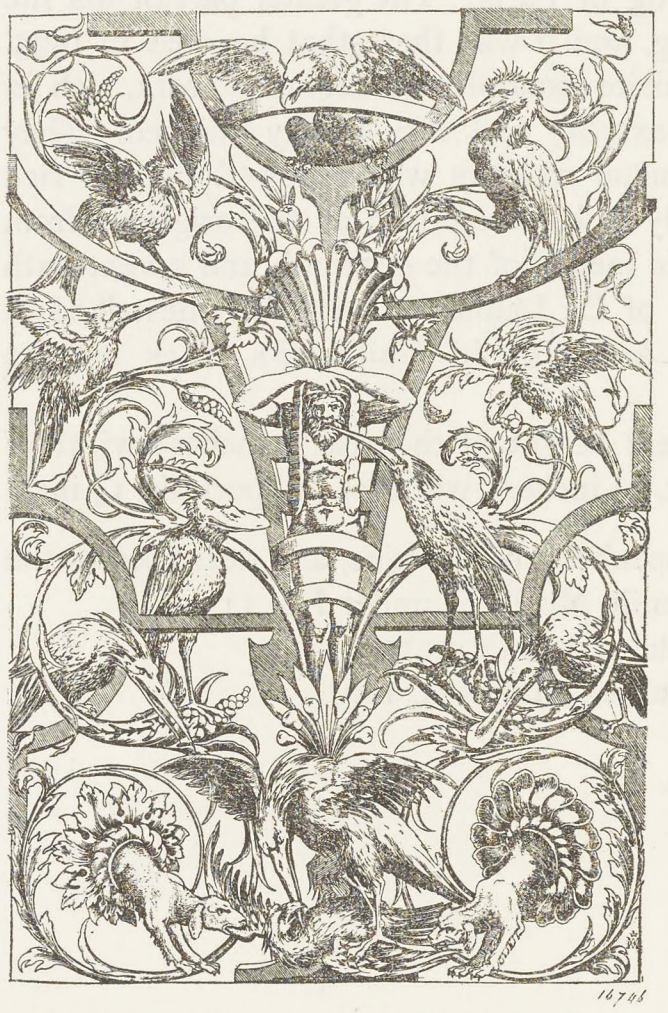
Height, including the ring, $3\frac{1}{4}$ inches; height of the case, 3 inches; width of the case, $2\frac{3}{8}$ inches; height of the portrait, $2\frac{1}{2}$ inches; width of the portrait, $1\frac{7}{8}$ inch.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 117.
Probably Italian work of the middle of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1001.
See Plate XXI.
See Colour Plate in Edition de luxe, No. 15.

38. PORTRAIT OF A LADY, MOULDED IN WAX, AND MOUNTED IN A FINE METAL CASE

The figure is *en buste*, profile to the left, in a white, very high dress, over which falls a necklace of pearls. Upon the bodice are two ornaments, one at the neck with a red stone, and another on the breast with a green one. The costume is an outer jacket with revers and a raised collar, and a ruff about the neck. The hair is fair, curled, and dressed high over the forehead, plaited, and forming a head-dress fastened with a chain of gold composed of pearl jewels, and to it is attached a long white scarf embroidered with silver. The background is of dark blue cloth. The figure is enclosed in a case of repoussé copper, engraved and gilt. On the cover is represented a landscape with trees and houses between heavy strap-work. Above and below are mask heads, the one above having borders on either side of it, and on either side of the landscapes are vases of flowers. The back represents a large eagle standing upon a platform amidst scroll-work, which he is holding by means of his beak. The edge of the case is a rich wreath of fruit and flowers. Height,

$4\frac{7}{8}$ inches; height of case, $3\frac{7}{8}$ inches; width, $3\frac{1}{8}$ inches; height of the portrait, 3 inches; width, $2\frac{1}{4}$ inches; width of the cover, $2\frac{3}{4}$ inches; height, $3\frac{1}{2}$ inches.



From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue prepared in 1904 by M. Emile Molinier, under No. 118.

Italian, second half of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 1002.

See Plate XXII.

The design on one side of this case may have been derived from one by Theodore Bang, an artist who has already been mentioned (see page 46), and offers a striking resemblance to his work.

One of his engravings is represented on page 43 and another appears here. The figure of the bird and its action with its beak and claw are particularly striking when the case and design are compared. There are also birds of similar characteristics in the work of Cornelius Bos, a famous Dutch engraver who worked between 1530 and 1560, and one of whose best designs is here illustrated.









Plate XXII

Portrait of a Lady, moulded in wax, and mounted in a fine metal case. No. 38.









CARVED WOODWORK

THE principal items in this section of the catalogue consist of very fine examples of miniature carving in boxwood, rare and precious objects worthy of special consideration. For some time past, wealthy connoisseurs have made great efforts to secure examples of these microscopic carvings for their collections, and they have in consequence realized very high prices. There are comparatively few collections of this minute woodwork in Europe, the most notable being those contained in the Louvre and in the British Museum, under the bequests of Baron Adolphe de Rothschild and Baron Ferdinand de Rothschild. Outside of these museums there is no collection of equal importance to the one now under consideration, and in describing its treasures it has seemed well to give some attention to the origin and history of these extraordinary carvings. It has been assumed that they are of Flemish origin, and it seems probable that the assumption is an accurate one, but an interesting discovery to be hereafter referred to, has been made by the Rev. Herbert Thurston, S.J.; which would imply that originally these carvings were executed in England, and from this country the work was taken to Flanders. The majority of these examples of carved boxwood consist of large rosary beads used as terminals to hang at the extremity of a rosary, very much as it is the custom to employ a cross or a medal at the present day. These spherical balls are known in France as *grains de chapelet*, in Germany as "prayer-nuts" or "paternosters," and they are considered to belong to the beginning of the sixteenth century or at least to the period between 1475 and 1530. There is a portrait in the Royal Museum of Painting in Brussels from the brush of an anonymous artist whom Monsieur A. J. Wauters has sought to identify with the maker of the altar screen coming from the d'Oultremont family. It is the portrait of an old man occupied in telling his beads, and in the background there are subjects relating to the Passion. The face is evidently the work of a master of the Low Countries, and in the catalogue of the Museum is ascribed to Christopher Amberger. The old man is shown half-length, with a long white silky beard, wearing a cloth skull cap. His expression is dreamy and meditative, and between his fingers pass the beads of a rosary, terminated by a large sphere or bead, on which the silver cover is decorated with foliage and a cherub's head. It is probable that inside this sphere there was one of the delicate works of art, such as those in Mr. Morgan's collection, and it is interesting to notice that one of the beads (No. 48) in his collection is still contained in a very

fine chased silver-gilt mount, similar to that represented in the picture. These large terminal beads are also represented on some of the fifteenth- and sixteenth-century monumental brasses, notably some in Norfolk and some German ones at Meissen, but so far as we know these are the only representations in art of these spherical objects, and when we come to examine their history, there is not very much information to be obtained from the beads themselves. Father Thurston's reference appears in a book written by Clement Armstrong, entitled a "Treatise concerninge the Staple and Commodities of this Realme." He speaks of it as a social-economic tract of the early sixteenth century, probably issued between 1509 and 1529, and tells us that the writer of the tract appears to have been rather a grumbler, and to have been distressed at the restrictions which, as he considered, hampered English industries. The tract was published by Dr. Reinhold Pauli in 1878 in the Gottingen Abhandlungen, vol. xxiii, pages 31 and 32,[1] and reads as follows:

"If any English man wold stody to devise and invent any new artificiall thynges, Londoners incontynent is ever redy to destroy it. Abowt a fourteen yers past was but a sleyt fantasy devised in Kent of makyng the first bedys with the pater noster holow like muske balles, made of boxe, which in a short tyme susteynyd a 30 or 40 men, that made theym and sold theym to Londoners, whereby all parties, which occupied theym, gate lyvyng oon with another; unto a haburdasher, that caried a sample into Flaunders and ther causid a gret abundaunce of theym to be made by yong prenters used in all such actyvite ther and brought theym into England to the distruction of the seid artificers here."

This is one of the very few references to microscopic carved rosary beads, almost the only one of primary importance that has yet been discovered, and it is of considerable interest, because it evidently refers to the very type of bead to which we now allude, and it implies that the work was carried from London into Flanders, and flourished there.

Monsieur Destrée, of Les Musées Royaux des Arts Décoratifs et Industriels, Brussels, has for some time past been closely investigating the history of these miniature carvings, and we are permitted to make various extracts from an essay which he has specially written on the subject. He was not aware of Clement Armstrong's statement, but he adopts the Flemish theory for reasons connected with the inscriptions on the various objects, and the designs for some of the woodwork. Monsieur Destrée points out that on a rosary bead in the Louvre the figures in the Last Judgement are marked by Flemish inscriptions, the Martyrs are spoken of as "Martellaars," the Confessors as "Alle Confessoren." He also refers to a Flemish inscription on a rosary bead in the Spitzer collection. The subject is St. Christopher carrying the Infant Jesus, and the inscription is as follows:

"Marta Haerigast Christoffels. Last dat rint va(n) Marie Vilons ghebed."
"Christopher's load is Mary's Child."

[1] See B. M. Ac. 670.

On a presentation knife in the same collection in the Louvre, with representations from the Old and New Testament, is another Flemish inscription, as follows:

"Blyt is sonder verganc
Ghet ov min leven lanc."

and on the small triptych belonging to the Comte d'Assche there are the names of the three kings of the East, rendered in Flemish fashion, the first name, Iaspar, having a very Flemish sound. In this connection Monsieur Destrée points out that Iasper is the same as Iesper, and that the latter is a family name fairly widespread in Belgium, while the substitution of the J for G is common in Flanders, and that Iasper corresponds with the word Gaspard in the same way as Goris with Joris, and Goossens with Joostens. The common expression in Brussels for a perfectly beautiful thing is, he adds, that it is "Jans gut" instead of "Ganz gut." There is a little altar-screen in the Duke of Arenberg's collection in Brussels, to which he also refers, having very much the same inscription as the one on the box belonging to the Comte d'Assche. These Flemish inscriptions afford fairly strong evidence that the origin of the woodwork so inscribed was Flanders, but Flanders under the influence of that German spirit which made itself felt in the Low Countries in the sixteenth century and was the cause or the result, of the visits paid by artists such as Dürer to Brussels, Antwerp, and other places. Even accepting this position, the difficulties of the controversy are not quite at an end. There is but one piece in Europe of this microscopic sculpture which is signed, and we are indebted to Monsieur Destrée for a reference to it. It is a rosary bead in the Fine Arts Museum at Copenhagen, and an essay has been written upon it by Mr. K. Madsen in the Tilskneren Review, 1907, page 121, in which the learned author inclines to the belief that two beads in the Waddesdon collection in the British Museum (Nos. 235 and 236) emanate from the same hand as the one at Copenhagen, and Monsieur Destrée considers that a bead in the Arts and Industries Museum at Hamburg and one of the beads in the Morgan collection may also be ascribed to the same group. The signature in question is as follows: "Adam Theodrici me fecit," and the bead is carved, as it happens, not in boxwood, but in sandalwood. There is not very much information to be gained from this signature, for the master gives us neither his nationality nor his residence, and his names afford very little clue. The surname, Monsieur Destrée considers, points westwards, the Christian name, Adam, was often used in France and in the Germanic countries, and we are therefore not much wiser for this solitary signature. One thing is perfectly evident in examining the woodwork, and that is that the carvers did not carry out their own ideas, but that the subjects were suggested to them by painters or illuminators, and the inscriptions to surround these subjects written out for them by some learned religious persons, in order that they might copy them. It is also clear that the carvers exercised a certain amount of discretion with regard to the inscriptions, abbreviating them in a somewhat unusual method in order to get the inscription within the compass of the bead, medallion, or triptych, as the

case might be, and in many cases the abbreviations are so unusual, and so entirely different from the customary ones, that the difficulty of reading the inscriptions is very much increased. It must also be pointed out that in most of the carvings the inscriptions are from the Bible, but that they do not always agree with the wording in the Vulgate, and appear to have been copied from some local version in use in the place where the carving was executed. An example of this divergence from the ordinary version is to be seen in the small diptych No. 45. So far as we are aware, only one example of this minute carving contains inscriptions taken from the works of the Fathers, all the other quotations being from the Old or the New Testament, but the diptych No. 46, which was originally in the collection of Queen Christina of Spain, has carved upon it sentences from St. Augustine, St. Bernard, and St. Gregory. Although it has been exceedingly difficult to identify these particular sentences, they have been identified, and one of them, that attributed to St. Gregory, is, it seems, taken from a work which was in great repute in Flanders, while all the inscriptions are from such books as one would naturally expect to find in a monastic house and not in an ordinary dwelling. This leads us to suggest a possible hypothesis with regard to this carved woodwork. Is it not likely that the place of its origin was some large monastic house, and that the carvers were lay brothers, working under the instructions of the monks? The limited output of this class of work would be accounted for by such a hypothesis, also its essentially religious character and the presence of the various inscriptions upon the pieces. It may possibly be that the monastic house in question was a place of special sanctity, one to which processions and pilgrimages were made, and that the wealthy persons who visited the monastery purchased and brought away with them as a memento of their visit an example of this remarkable carving in the form of a rosary bead, diptych, or shrine. It might happen, perhaps, that the persons who left London went to a religious house in order to obtain the devices and inscriptions and found some monk skilful in this kind of laborious work who undertook to look after the carvers, and was glad to attach to his house a source of profit such as the sale of these beads would speedily become. We cannot think that there could ever have been a very large supply of these very fine carvings. They must have taken a very long time to execute, and the pieces, even in those days, have been very valuable, while the extreme minuteness and beauty of the work would cause the beads to be carefully preserved, so that in all probability but few pieces have been lost, and those principally from fire or in times of warfare. There seems to be no record available in Flanders with reference to the place of origin of the work, and we are obliged to depend very much upon surmise, not overlooking the fact that all the examples now existing bear a more or less close resemblance to each other, and proclaim in their appearance a common origin. Monsieur Destrée is of opinion that there is architectural evidence in favour of the Flemish origin of the carvings, and he especially refers to the little screen at the Louvre, and states that its trilobate shape forms one of the characteristics of the products of Brabant, and of Antwerp in particular, and that in the

altar screens of the Antwerp schools there are similar designs to those which appear on this minute carving, and similar Trees of Jesse to the one which the carver has depicted. He is also inclined to connect the design of many of these smaller pieces with designs carried out by illuminators in their miniature paintings on illuminated service books, thus he sees a close resemblance between the carved wooden frames with gilt enrichments repeated by many of the illuminators in the Ghent and Bruges school, and the actual carved woodwork of this little shrine. Further, he alludes specially to the Calendar of the Grimani Breviary, in which the architectural framework encloses tiny illustrations of figures and scenes from Bible History, closely resembling the carved woodwork of the rosary beads. His theory would be in no way disturbed by the expedience of our hypothesis, because a great deal of the illuminating in question was done in religious houses, and it may well have been the case that the illuminators were working in the same monastery as the wood-carvers, or at least in a monastery belonging to the same Order, very likely allied to the sister house in which the carving was being executed. In short, we cannot help thinking that the Flemish origin of all this fine woodwork was a monastic house. Father Thurston's reference seems to infer that quite a number of men were sustained by this work, and that the industry became an important one in Flanders. It is of course quite possible that in some town or village yet to be discovered there may have been a number of persons working at carved woodwork, but we are convinced that they must have worked under monastic instruction; we feel moreover that the objects have more or less a monastic character about them. There can surely never have been a large number of them, as the work is of such beauty and fineness, and at the same time of such accuracy that its preparation must have been very slow and tedious. As regards period, Monsieur Destrée cannot assign this wood-carving to a date prior to the reign of Philippe le Beau nor certainly to one subsequent to the first of the three divisions of the reign of Charles V. So far as we are aware but two pieces are actually dated, both in the Waddesdon collection: No. 232, an altar-piece which is dated 1511, and No. 233, a covered ciborium or a tabernacle which is dated 1562. This latter inscription, however, is stated by Dr. C. H. Read in his catalogue to be a later addition, and he considers that the woodwork is in date about 1520. With regard to this special piece Monsieur Destrée points out that the copper casket for the cup is engraved with the motto and arms of the Emperor Charles V, and as Charles V did not become Emperor until 1519 he suggests that the object in question belongs to an earlier date than the case. We have not the space here to deal in fuller detail with this subject, nor to describe the various objects in carved woodwork which remain in the museums and collections of France, Brussels, Hamburg, Copenhagen, and Vienna, but the general conclusion at which we are disposed to arrive is that the carving belongs to the early sixteenth century, is Flemish in origin, and is intimately connected with some important religious house. It would be of extreme interest if we were able to connect either of the pieces of carving with the English work in the county of Kent to which Clement Armstrong makes allusion. Dr. C. H. Read

considers that a remarkable pendant in the Waddesdon collection (No. 231) is English, and he attributes it to a period of about 1340, very much earlier than any of the pieces alluded to in this catalogue. Neither of these, however, bears sufficiently distinctive character to enable us to consider them as English, and we fear that the examples to which Clement Armstrong alludes have perished, and that all that remains is the work of some skilful Flemish carvers, working perchance on the lines first suggested by the carvers in Kent.

It may be well in this introductory essay to emphasize the fact that these examples of carving are not mere toys or trifles. They were not executed for the purpose of showing how much by a *tour de force* could be represented in a space of very small dimensions, but, as Monsieur Destrée has said, "are works of art reduced to infinitesimal dimensions but the conception of which is remarkable." He adds that "their firmness and freedom of execution give the impression that the artist had the power to produce the same object on a far larger scale." There is undoubtedly immense vitality animating much of this minute work, and to quote Monsieur Destrée again, the scenes "are picturesque, emotional, and even at times amusing," but never relapse into frivolity, another argument in favour of their Flemish origin.

Considerable attention was given to this carved woodwork by the late Monsieur Émile Molinier when he prepared his exhaustive treatise on the Adolphe de Rothschild bequest to the Louvre, Paris, 1902. The subject also received special consideration at the hands of the President of the Society of Antiquaries, Dr. C. H. Read, in his work on the Waddesdon bequest, the collection left to the British Museum in 1898 by Baron Ferdinand de Rothschild. To these two catalogues students may be referred, and also to another work by Molinier, "Histoire générale des Arts appliqués à l'industrie,"[1] and to a lecture by Father Thurston, S.J., on "The History of the Rosary," delivered before the Society of Arts, 4th February, 1902. Allusion must further be made to the notes on the Spitzer collection by Monsieur Arthur Pabst, and to a reference in the "Bulletin de la Société d'Histoire et d'Archéologie de Gand,"[2] by Monsieur G. Hulin, in which he notices certain affinities between one example of this woodwork and the altar screens of Coimbre in Portugal carved by Olivier of Ghent.

Beyond the pieces already named there are fine examples of such work at Copenhagen and Vienna, and there were some notable pieces in the Stephane Bourgois collection at Cologne, in the Félix and Stein collections, and in the Spitzer, Ruhl and Demidoff-Donato collections, while perhaps the most magnificent piece of all is that in the possession of the Duke of Devonshire, to which Father Thurston particularly alludes. It is a rosary said to have belonged to Cardinal Wolsey and to have been given by him to Henry VIII. It was taken away to the Continent after the Reformation, and came into the possession of the celebrated Père La Chaise. He left it to the establishment of the Jesuits at Paris, and when their goods were sold it was bought by the Abbé Brotier, editor of Tacitus. The

[1] Vol. ii, p. 193.

[2] XVIIe Année, No. 8. p. 267.





Plate XXIII

Rosary Bead of carved boxwood. No. 39.

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[1] Vol. II, p. 193. [2] XVIIe Année, No. 8, p. 267.

Plate XXIII

Rosary Bead of carved boxwood. No. 39.





nephew of Brotier sold it to Messrs. Rundall and Bridge, and they to the sixth Duke of Devonshire.

On the large Paternoster bead are the arms of England and the words HENRICUS OCTAVUS R. A. (Rex Angliae). This bead opens, disclosing the minute carving representing on one side the Mass of St. Gregory, and on the other the Virgin and Child in glory. On the medallions of each bead are represented the Apostles, from whom the particular sentences of the Creed emanated, with corresponding prototypes from the Old Testament. The beads are inscribed each with an article of the Creed, and the finger-ring from which the rosary should be suspended is adorned on one side with the legend "Honi soit qui mal y pense" and on the other "Posui Deum adjutorium meum."

39. ROSARY BEAD OF CARVED BOXWOOD

THIS bead opens longitudinally, two halves set side by side, and not one above the other, as is often the case. The exterior is carved with a rich Gothic open-work design, the design covering the whole of the exterior, and not having plain centres, as is the case with No. 40. To the bead also is attached a small wood ring for suspension. Each half bears an inscription in Renaissance capitals, one of which reads: LEVEMUS CORDA NOSTRA CUM MANIBUS AD DN̄M (Dominum) I CEL (coelos); the other inscription is: ATTENDITE [ET] VIDETE SI EST DOLOR SICVT DOLOR MEVS. These two inscriptions are from the Book of Lamentations (Vulgate version), the first being Lam. iii, 41, and the second, Lam. i, 12.

The interior of the left portion represents the Way of the Cross, Christ in the act of leaving Jerusalem bearing His cross, and surrounded by various people, horsemen, men, women, and children, the scene is when Christ has just fallen, and Veronica is presenting her napkin to wipe His face. Around the scene is an inscription in Gothic characters, reading: SVSCEPERVNT AVTEM IESVM ET EDVXERVNT ET BAJVLANS SIBI CRVCEM. The words are from the Vulgate, St. John, xix, 16, 17. On the right is a representation of the Crucifixion, Christ on the cross, the two thieves on either side, the Virgin swooning and attended by St. John, and a group of horsemen, about sixteen in number. Around this also is an inscription: O CRVX AVE SPES VNICA HOC PASSIONIS TEMPORE AV (auge) PIIS IVSTICIAM. This inscription is from a later setting of the famous hymn Vexilla Regis, attributed to Venantius Fortunatus (530-609), the Bishop of Poitiers and friend of Queen Radegonda. The particular stanza, however, here quoted is not by Venantius, and is of much later date. It runs thus:

O crux ave, spes unica
Hoc passionis tempore
Auge piis justiciam
Reisque dona veniam.

The hymn in this form occurs in the office of the Catholic Church for Good Friday.

Diameter of the larger portion of the bead, $2\frac{1}{2}$ inches, and of the smaller portion, $2\frac{1}{4}$ inches.

From the collection of Baron Albert Oppenheim of Cologne, and described and illustrated (Plate LXII) in the catalogue prepared in 1904 by M. Emile Molinier, under No. 93.

Flemish work of the early sixteenth century.

Numbered at the Victoria and Albert Museum, London, 940.

See Plate XXIII.

See Colour Plate in Edition de luxe, No. 16.

40. LARGE ROSARY BEAD OF CARVED BOXWOOD

THIS splendid bead opens into two halves, the interior of each being elaborately carved, and the upper half protected by two covering leaves, which, when open, form it into a triptych, and which are also carved, but in low relief. The exterior is decorated with open-work arches and circles of Gothic pattern. It bears upon it two inscriptions in large Renaissance capital letters, one of which is as follows: ATTENDITE ET VIDETE SI EST DOLOR SICUT DOLOR. The other inscription reads: LEVEMUS CORDA NOSTRA CUM MANIBUS AD $\overline{\text{DNM}}$ (Dominum) IN CE (coelos) J (Jeremias) CP (caput) L. There is an error in the reference, as one figure is omitted, the chapter should be LV and not L. The two inscriptions are from the Vulgate, the former appearing at Lam. i, 12, and the latter at Lam. iii, 41.

The scene represented in the interior of the upper half of the bead is that of the Crucifixion, the two thieves being shown on either side of Christ, and the Virgin in a swoon, attended by St. John and two women on the left of the group, while about a dozen horsemen with spears are in the foreground. Immediately above the figure of the Virgin is that of a man underneath a little canopy, who appears to be engaged in writing a description of the scene in a book. The insides of the two leaves covering this scene are carved with representations, on the left, of two scenes from the Way of the Cross, and on the right, of the Descent from the Cross and the Entombment. The outsides of these two wings represent two further scenes from the Way of the Cross. Around the exterior of the scene of the Crucifixion is an inscription in Gothic characters, reading thus: O CRVX AVE SPE (spes) VIN (unica) HOC PASSIONIS TEMPORE AVGE PIIS IVSTICIAM REIS. From the Vexilla Regis, see under No. 39. In the lower half of the bead is set forth the scene in the Judgement Hall, with Pilate washing his hands, water being poured upon them by an attendant, and Christ led from the hall. There are about twenty figures in this scene, and surrounding it is the following inscription in Gothic characters: NOS PILATVS CONDEMPNAMVS IESVM FLAGELLANDVM IN MONTE CALVARIO CRVCIFIGI ET IN ALTVM ELEVARI. Diameter when closed, $2\frac{1}{4}$ inches; diameter of the larger portion of the bead, $2\frac{1}{2}$ inches; diameter of the smaller, $2\frac{1}{4}$

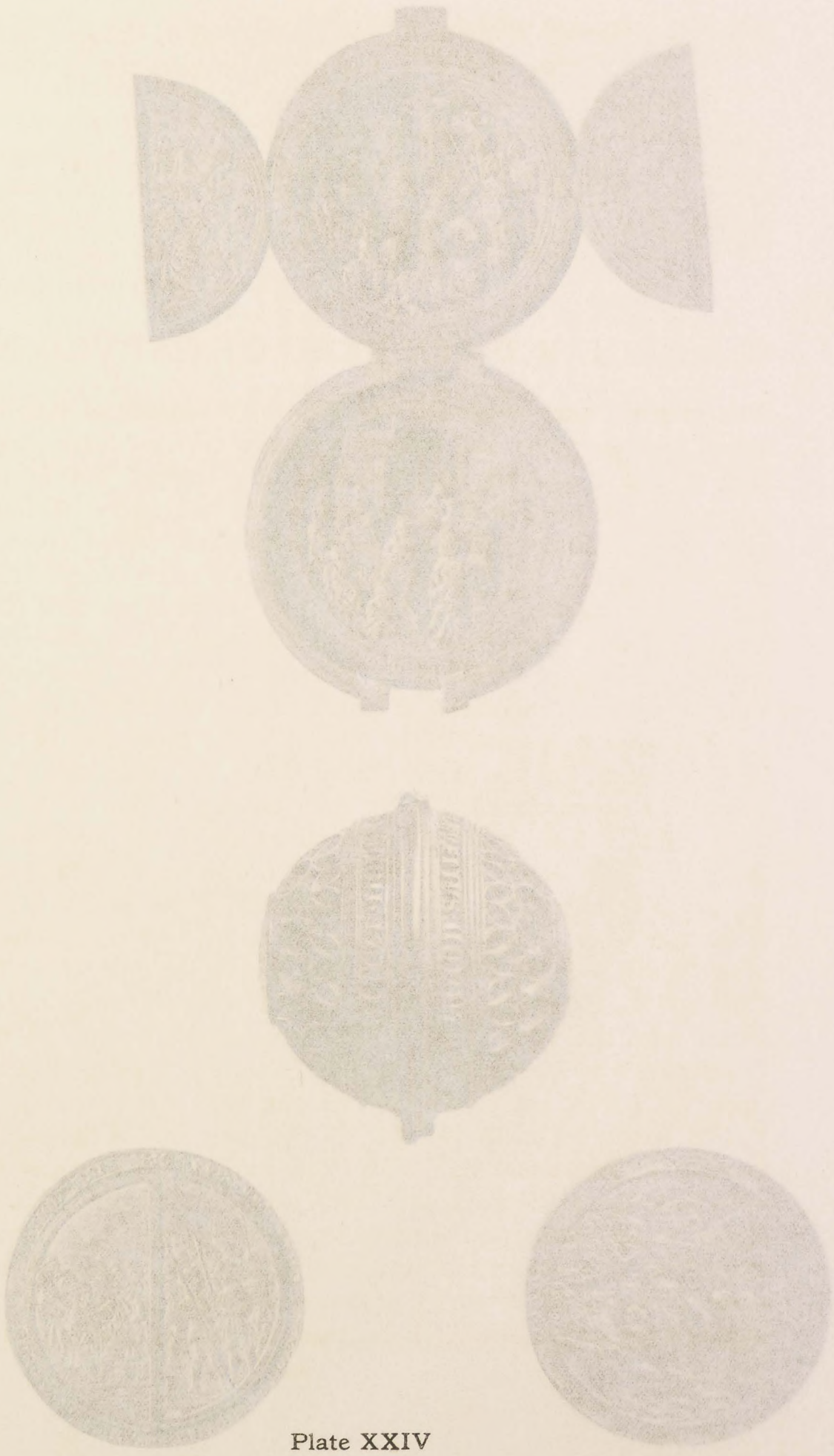


Plate XXIV

Large rosary Bead of carved boxwood. No. 40.
Flat Plaque of boxwood carved in low relief. No. 41.

Diameter of the larger portion of the bead, 2¼ inches, and of the smaller portion, 2¼ inches.

From the collection of Baron Albert Oppenheim of Cologne, and described and illustrated (Plate LXII) in the catalogue prepared in 1904 by M. Emile Molinier, under No. 93.

Flemish work of the early sixteenth century.

Numbered at the Victoria and Albert Museum, London, 940.

See Plate XXIII.

See Colour Plate in Edition de luxe, No. 16.

40. LARGE ROSARY BEAD OF CARVED BOXWOOD

THIS splendid bead opens into two halves, the interior of each being elaborately carved, and the upper half protected by two covering leaves, which, when open, form it into a triptych, and which are also carved, but in low relief. The exterior is decorated with open-work arches and circles of Gothic pattern. It bears upon it two inscriptions in large Renaissance capital letters, one of which is as follows: ATTENDITE ET VIDETE SI EST DOLOR SICUT DOLOR. The other inscription reads: LEVEMUS CORDA NOSTRA CUM MANIBUS AD DNM (Dominum) IN CE (coelos) J (Jeremias) CP (caput) L. There is an error in the reference, as one figure is omitted, the chapter should be LV and not L. The two inscriptions are from the Vulgate, the former appearing at Lam. i, 12, and the latter at Lam. iii, 41.

The scene represented in the interior of the upper half of the bead is that of the Crucifixion, the two thieves being shown on either side of Christ, and the Virgin in a swoon, attended by St. John and two women on the left of the group, while about a dozen horsemen with spears are in the foreground. Immediately above the figure of the Virgin is that of a man underneath a little canopy, who appears to be engaged in writing a description of the scene in a book. The insides of the two leaves covering this scene are carved with representations, on the left of two scenes from the Way of the Cross, and on the right, of the Descent from the Cross and the Entombment. The outsides of these two wings represent two further scenes from the Way of the Cross. Around the exterior of the scene of the Crucifixion is an inscription in Gothic characters, reading thus: O CRVX AVE SPES (spes) VNA (unica) HOC PASSIONIS TEMPORE AVGE PIIS IVSTICIAM REIS. From the Vexilla Regis, see under No. 39. In the lower half of the bead is set forth the scene in the Judgement Hall, with Pilate washing his hands, water being poured upon them by an attendant, and Christ led from the hall. There are about twenty figures in this scene, and surrounding it is the following inscription in Gothic characters: NOS PILATVS CONDEMPNAMVS IESVM FLAGELLANDVM IN MONTE CALVARIO CRVCIFIGI ET IN ALTVM ELEVARI. Diameter when closed, 2¼ inches; diameter of the larger portion of the bead, 2¼ inches; diameter of the smaller, 2¼

Plate XXIV

Large rosary Bead of carved boxwood. No. 40.

Flat Plaque of boxwood carved in low relief. No. 41.









inches; diameter of the plate, $2\frac{1}{8}$ inches; width across the bead with the wings open, $3\frac{7}{8}$ inches.

From the private collection of an ecclesiastic of high position in Cordova; then in the possession of a London collector and by him sold to Baron Albert Oppenheim of Cologne. It is described and illustrated (Plate LXII) in the catalogue of his collection prepared in 1904 by M. Emile Molinier, under No. 94.

Flemish work of the early sixteenth century.

Numbered at the Victoria and Albert Museum, London, 941.

See Plate XXIV.

See Colour Plate in Edition de luxe, No. 17.

41. FLAT PLAQUE OF BOXWOOD, CARVED IN LOW RELIEF

This plaque is carved with a representation of the taking of Christ in the Garden of Gethsemane, Judas being depicted in the act of kissing the Saviour, while below in the foreground is St. Peter asleep. In the background are two scenes, one representing the apostles gathered together waiting, and the other Christ in agony in the garden with the three apostles asleep. Surrounding the centre is an inscription in Gothic letters: PER PACEM CRISTE TRHIT (*i.e.* trahit for tradit) HIIS TE PRODITOR ISTE. Diameter, 2 inches.

Flemish work of the late fifteenth century.

Numbered at the Victoria and Albert Museum, London, 0130.

See Plate XXIV, No. 4.

See Colour Plate in Edition de luxe, No. 17.

42. ROSARY BEAD OF CARVED BOXWOOD

This fine bead opens in half, the exterior of each portion being carved with a Gothic design of circles and arches with open-work, and having upon it two inscriptions in Renaissance characters, one of which reads: LEVEMVS CORDA NOSTRA CVM MANIBVS AD DN̄M IN CE (coelos). The other inscription is: ATTENDITE * VIDETE SI EST DOLOR SICVT DOLOR MEV̄. The two inscriptions are from the Vulgate, the former from Lamentations, iii, 41, and the latter, from which the word "et" is omitted at *, from Lamentations, i, 12.

The interior is richly and delicately carved, the upper portion closes with

two hinged wings, which also are carved on either side, and which, when open, form that part of the bead into a triptych. In the centre of the upper part is represented the Adoration of the Magi, the kings presenting their gifts, while in the background they are depicted as journeying to Jerusalem. The immediate foreground is occupied by a figure of the Virgin and Child before whom one of the Magi kneels presenting a cup. Of the two wings, the interior of that on the left represents two scenes: above, the journey to Nazareth; and below, the Nativity while that on the right shows the Presentation in the Temple, and the offering of doves. The exterior of the two wings represents the Temptation, the tree in the centre with the serpent coiled about it, having a human head, Adam to the left, with his hands reaching up to pluck the fruit, Eve, to the right, eating an apple. About it is a long inscription in Gothic letters reading: REGES THARSIS ET INSILE (insulae) MVNERA OFFERENT. REGES ARABVM ET SABA DONA ADDVCENT. From Psalm lxxi (Vulgate), lxxii (A. V.), 10.

On the upper part of the bead is the following inscription: VIDIT * MVLIER QVOD BONVM ESSET LIGNVM AD VESCENDVM † ET TVLIT DE FRVCTV ILLIVS ET COMEDIT DEDITQVE VIRO SVO.—Vulgate, Genesis iii, 6. The word "igitvr" is omitted at *, and the words "et pvlcrvm ocvlis aspectvqve delectabile" at †.

In the lower part of the bead is a representation of the Crucifixion, Christ crucified between the two thieves, surrounded by a group of men on horseback, while below are represented two other scenes, one probably intended to depict Christ in the tomb—or in agony in the garden, and another, in all probability St. Peter, cutting off the ear of Malchus. This scene is surrounded by a border of Gothic archwork, and not by an inscription, as is usually the case. The extreme centre of the rosary bead on the outside is composed of carving representing the Crown of Thorns. Diameter when closed, $2\frac{1}{8}$ inches; diameter of the interior carving, $1\frac{1}{2}$ inch; width of the wings, $\frac{3}{4}$ of an inch.

From the Paul collection.
Flemish work of the early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 820.
See Plate XXV.
See Colour Plate in Edition de luxe, No. 18.

43. A DOUBLE TRIPTYCH OF CARVED BOX-WOOD, FORMING A SMALL SHRINE

THE upper part of this elaborate shrine is composed of a centre and two leaves, arch-shaped, the centre forming a triple arch, each leaf folding over a half of it. In the interior of the centre is a representation of the Crucifixion, the two thieves being shown on either side of Christ, the Virgin and St. John at the foot of the Cross,

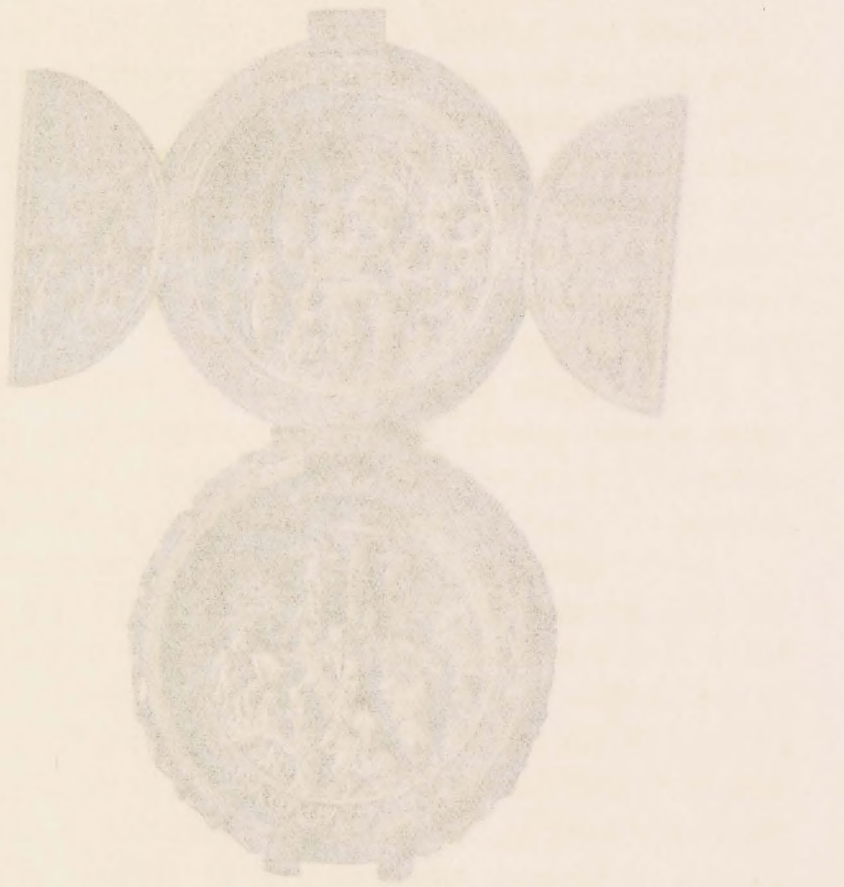




Plate XXV

Rosary Bead of carved boxwood. No. 42.

two hinged wings, which also are carved on either side, and which, when open, form that part of the bead into a triptych. In the centre of the upper part is represented the Adoration of the Magi, the kings presenting their gifts, while in the background they are depicted as journeying to Jerusalem. The immediate foreground is occupied by a figure of the Virgin and Child before whom one of the Magi kneels presenting a cup. Of the two wings, the interior of that on the left represents two scenes: above, the journey to Nazareth; and below, the Nativity while that on the right shows the Presentation in the Temple, and the offering of doves. The exterior of the two wings represents the Temptation, the tree in the centre with the serpent coiled about it, having a human head, Adam to the left, with his hands reaching up to pluck the fruit, Eve, to the right, eating an apple. About it is a long inscription in Gothic letters reading: REGES THARSIS ET INSULÆ (insulae) MVNERA OFFERENT, REGES ARABVM ET SABA DONA ADDVCENT. From Psalm lxxi (Vulgate), lxxii (A. V.), 10.

On the upper part of the bead is the following inscription: VIDIT * MVLIER QVOD BONVM ESSET LIGNVM AD VESCENDVM † ET TVLIT DE FRVCTV ILLIVS ET COMEDIT DEDITQVE VIRO SVO.—Vulgate, Genesis iii, 6. The word "igitvr" is omitted at *, and the words "et pvlcrvm ocvlis aspectvqve delectabile" at †.

In the lower part of the bead is a representation of the Crucifixion, Christ crucified between the two thieves, surrounded by a group of men on horseback, while below are represented two other scenes, one probably intended to depict Christ in the tomb—or in agony in the garden, and another, in all probability St. Peter cutting off the ear of Malchus. This scene is surrounded by a border of Gothic archwork, and not by an inscription, as is usually the case. The extreme centre of the rosary bead on the outside is composed of carving representing the Crown of Thorns. Diameter when closed, 2½ inches; diameter of the interior carving, 1¼ inch; width of the wings, ⅝ of an inch.

From the Paul collection.
Flemish work of the early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 820.
See Plate XXV.
See Colour Plate in Edition de luxe, No. 18.

43. A DOUBLE TRIPTYCH OF CARVED BOX-WOOD, FORMING A SMALL SHRINE

THE upper part of this elaborate shrine is composed of a centre and two leaves, arch-shaped, the centre forming a triple arch, each leaf folding over a half of it. In the interior of the centre is a representation of the Crucifixion, the two thieves being shown on either side of Christ, the Virgin and St. John at the foot of the Cross.

Plate XXV

Rosary Bead of carved boxwood. No. 42.







the centurion near at hand, and about a dozen other figures close by, most of them on horseback. Jerusalem is seen in the extreme background. From the top of the archway containing this scene is suspended a light screen-work of open thorny branches, forming a circle and two semicircles, and descending to just below the cusps of the arch. The two side wings are similarly carved, although in somewhat flatter relief: that on the left represents the sacrifice of Abraham, the servants with their animals being represented as waiting at the foot of the mount; while above is Abraham in the act of killing Isaac, who is bound upon the altar, and the angel descending to point out the ram in the thicket. On the right is a representation of the brazen serpent with the people gazing up to it, while in the far distance is seen the camp of the Israelites. Below the centre and two wings are three inscriptions in Gothic characters. That on the centre is CHRISTUS PASSUS EST NOBIS for "Christus passus est pro nobis," Christ also suffered for us, I St. Peter, ii, 21. The words on the two wings are GE (Genesis) CAP 22 and NU (Numbers) CAP 21, in each case referring to the subjects above, the Sacrifice of Abraham; and Moses and the Brazen Serpent.

Below the triptych is another one in circular form, the centre carved with a representation of the Resurrection, the left wing in lower relief with Samson carrying away the gates of Gaza, and the right wing showing Jonah escaping from the belly of the whale, Nineveh being seen in the distance. Below the second triptych is a small tabernacle closed by a fine open-work grating, probably intended to receive a relic, and the back of the triptych opens for that purpose. The whole is set upon a rectangular base, adorned with mouldings, and the upper triptych is surmounted with an open-work central spire and two side spires. Height, $6\frac{3}{4}$ inches; width, $3\frac{1}{16}$ inches.

From the collection of Baron Albert Oppenheim of Cologne, and described and illustrated (Plate LXII) in the catalogue of it prepared in 1904 by M. Emile Molinier, under No. 95.

Flemish work of the early sixteenth century.

Numbered at the Victoria and Albert Museum, London, 957.

See Plate XXVI, No. 2.

See Colour Plate in Edition de luxe, No. 19.

44. CARVED BOXWOOD MEDALLION

THE surface of this medallion is carved in high relief on one side only, representing the feast of Ahasuerus. In a large vaulted room the King is shown crowned and bearing his sceptre, seated at a table, having Mordecai on one side of him and one of his nobles on the other, while at one end of the table is another noble, who is in

the act of drinking, and in front of Mordecai yet another. There are two servants close by, one pouring wine into a cup, and the other offering food on a dish. In the distance are two persons talking, and in the extreme distance, seen through one of the arches, is the gallows, and the figure of Haman hanging thereon. Surrounding the carving is an inscription in Gothic characters reading: FECIT ASSVERVS REX GRANDE CONVIVIVM. $1\frac{7}{8}$ inch in diameter. It is contained in a small mahogany case or box lined with velvet, of which only the lower part remains, the lid being missing. Diameter of the case, $2\frac{1}{2}$ inches.

The inscription is from the Vulgate, a part of the third verse of the first chapter of the book of Esther.

In the Oppenheim catalogue it is inaccurately given as "Per grande," etc., instead of "Rex grande," etc.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue of it prepared in 1904 by M. Emile Molinier, under No. 96.

Flemish work of the early sixteenth century.

Numbered at the Victoria and Albert Museum, London, 954.

See Plate XXVI, No. 1.

See Colour Plate in Edition de luxe, No. 19.

45. SMALL CIRCULAR DIPTYCH OF CARVED WOOD, MOUNTED IN SILVER

THIS bead or diptych is formed of two disks, the interior of each of which is delicately carved. The plates of silver containing the two disks are slightly convex, and are engraved, one with a winged figure holding a helmet, and the other with a winged figure seated. In the interior of the left disk is carved a representation of the Pietà, the Virgin with St. John holding the dead Christ, while close by is the Magdalen carrying a box of spices and drying her tears. The inscription surrounding the scene, in Gothic characters, is as follows: DNE (Domine) IEU (Jesu) XRE (Christe) ACCIPE SPIU (spiritum) MEU (meum). This quotation is from Acts, vii, 58, but the Vulgate substitutes "suscipe" for "accipe" and omits "Christe." The sentence has evidently been copied from some local version in use at the place where it was carved.

On the right half is a seated figure of the Virgin, having the Holy Child upon her knee. He has an effigy of the world in His hand, and facing Him is the kneeling figure of a nun in her habit, holding a rosary. The inscription surrounding this group reads O MATER DEI MEMENTO MEI. There is a rope pattern ornamentation in chased silver around each disk. Diameter of the larger portion of the bead, $1\frac{3}{8}$ inch; of the smaller, $1\frac{1}{4}$ inch.



Plate XXVI

Carved boxwood Medallion. No. 44.

A double Triptych of carved boxwood forming a small shrine. No. 43.

the act of drinking, and in front of Mordecai yet another. There are two servants close by, one pouring wine into a cup, and the other offering food on a dish. In the distance are two persons talking, and in the extreme distance, seen through one of the arches, is the gallows, and the figure of Haman hanging thereon. Surrounding the carving is an inscription in Gothic characters reading: AUDIT ASSVERVS REX GRANDE CONVIVIVM. 1½ inch in diameter. It is contained in a small mahogany case or box lined with velvet, of which only the lower part remains, the lid being missing. Diameter of the case, 2½ inches.

The inscription is from the Vulgate, a part of the third verse of the first chapter of the book of Esther.

In the Oppenheim catalogue it is inaccurately given as "Per grande," etc., instead of "Rex grande," etc.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue of it prepared in 1904 by M. Emile Molinier, under No. 96.
Flemish work of the early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 954.
See Plate XXVI, No. 1.
See Colour Plate in Edition de luxe, No. 19.

45. SMALL CIRCULAR DIPTYCH OF CARVED WOOD, MOUNTED IN SILVER

This bead or diptych is formed of two disks, the interior of each of which is delicately carved. The plates of silver containing the two disks are slightly convex, and are engraved, one with a winged figure holding a helmet, and the other with a winged figure seated. In the interior of the left disk is carved a representation of the Pietà, the Virgin with St. John holding the dead Christ, while close by is the Magdalen carrying a box of spices and drying her tears. The inscription surrounding the scene, in Gothic characters, is as follows: DNE (Domine) IEU (Jesu) XRE (Christe) ACCIPE SPIU (spiritum) MEU (meum). This quotation is from Acts, vii, 58, but the Vulgate substitutes "suscipe" for "accipe" and omits "Christe." The sentence has evidently been copied from some local version in use at the place where it was carved.

On the right half is a seated figure of the Virgin, having the Holy Child upon her knee. He has an effigy of the world in His hand, and facing Him is the kneeling figure of a nun in her habit, holding a rosary. The inscription surrounding this group reads O MATER DEI MEMENTO MEI. There is a rope pattern ornamentation in chased silver around each disk. Diameter of the larger portion of the bead, 1¼ inch; of the smaller, 1¼ inch.

Carved boxwood Medallion. No. 44.
A double Triptych of carved boxwood forming a small shrine.
No. 43.





From the collection of M. Charles Mannheim of Paris, and described in the catalogue of it prepared in 1898 by M. Emile Molinier, under No. 26.
Flemish work of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 26.
See Plate XXVII, No. 1.
See Colour Plate in Edition de luxe, No. 20.

46. DIPTYCH OF CARVED BOXWOOD

THIS remarkable diptych is elaborately carved, the left leaf representing the Nativity, and the right the Mass of St. Gregory. Each scene is represented under a circular headed archway, with eight cusps, and above the archway in front of a reticulated screen of open-work are three flowers, in the centre of each of which is a carved figure. The three figures above the Nativity are as follow:

The central one, God Almighty, with one hand raised in benediction, and bearing an orb in the other; on the left, the Angel of the Annunciation, and on the right the Virgin kneeling at a *prie-dieu*. Above the right arch, the central scene is the Crucifixion, on the left is the Virgin, and on the right St. John. Around each panel there are long inscriptions in Gothic characters, as follow:

Left hand panel:

Bottom. IHS. XPS FILĪ DĪ NASCITVR BETH IVDE (Jhesus Christus filius Dei nascitur Bethlehem Judae).

Left. AVG. ECCE INQVIT MARIA EGO TE FILIV̄ GENERAVI.

Top. S̄D V̄GINITATĒ MEĀ NON VIOLAVI.

Right. REGNV̄ TENVI VGINITAT (virginitatis) ET REGEM GENVI . . . TATIS (castitatis) HEC ILLE.

For "Augustinus. Ecce inquit Maria, ego te filium generavi sed virginitatem meam non violavi. Regnum tenui virginitatis et regem genui castitatis. Haec ille."

Right hand panel:

Bottom. ATTĒDITE ET VIDETE SI Ē DŌL MĒ (Attendite et videte si est dolor sicut dolor meus).—Lam., i, 12.

Left. BERNARD. SI VVLNERA CHRISTI AD MEMORIĀ REVOCĒTVR TVNC NIL EST.

Top. Q̄D NON [POSSIT] EQO [ANI]MO TOLLER (tollerari).

Right. GREG. MEMORIA CRVCIFIXI VICIA CRVCIFIGIT B̄ GREGORIVS.

For "Bernardus. Si vulnera Christi ad memoriam revocentur tunc nil est quod non possit aequo animo tolerari." "Gregorius. Memoria crucifixi vitia crucifigit Beatus Gregorius."

The passage attributed to St. Augustine is taken from a sermon which may be found amongst his spurious works. It reads as follows: "Dicat et Maria et ego te filium generavi; sed virginitatem meam non violavi; regnum tenui virginitatis

et regem genui castitatis." St. Aug. Opera, Appendix, Serm. 198, n. 1, olim 18 *de Tempore.* Migne, P. L., xxxix, p. 2107.

The second passage, attributed to St. Bernard, is found almost exactly in St. Bonaventura as follows: "Ait enim Gregorius. Si passio Christi ad memoriam revocetur, nihil adeo durum quod aequo animo non toleretur." (St. Bona. Opusculum 20; Regula Novitiorum, c. 6, no. 3, L. 8, pg. 483.)

The editors of St. Bonaventura justify this citation by noting two passages, one from St. Gregory, the other from St. Bernard. They cite from St. Gregory a passage from "Reg. Pastoral." p. 3, c. 12, *in fine* (Migne, P. L., lxxvii, 69), and from St. Bernard in his Sermons, 22, n. 5, *de divers.* (P. L., clxxxiii, 897). Thomas de Hibernia, in his book "Flores Doctorum," at the word Passio quotes the same words, and attributes them to St. Gregory, but his statements have no special critical value.

The third passage, attributed to St. Gregory, is taken from the words of Guerriccus Abbas, and appears in the following curious form: "Quid enim tam pium fidelium affectibus, tam medicinale moribus; quid sic interficit peccata crucifigit vitia, virtutes nutrit et roborat, sicut crucifixi memoria. Loquatur ergo Paulus," etc.—Guerriccus Abbas (inter opera Bernardi, Serm. 2, no. 1; in Dominica Palmam, Migne, P. L., clxxxv, 130).

This is the only example of the Flemish fifteenth-century carving that we have seen with any reference upon it to the writings of the Fathers. As a rule, all the statements on the beads and diptychs are from the Vulgate.

The scene of the Nativity includes the figures of the Virgin and St. Joseph, the Wise Men and angels adoring the Holy Child, while in the distance are shown the shepherds with their flocks, and in the air above are three angels. There are also figures of oxen behind the figure of the Virgin.

In the representation of the Mass of St. Gregory there are depicted, in addition to the saint, two cardinals, one of whom carries the tiara, and two mitred bishops with their crooks. There are also two acolytes, one of whom is ringing the Sanctus bell and the other lifting the edge of the chasuble. Above the altar is the figure of Christ, surrounded by the emblems of the Passion, and in the background are the heads of various angels and saints. The exterior of the diptych is plain wood coloured red. Height, $3\frac{1}{8}$ inches; width when open, $3\frac{1}{2}$ inches; width when closed, $1\frac{3}{4}$ inch.

Formerly in the collection of Queen Christina of Spain.
From the collection of M. Charles Mannheim of Paris, and described in the catalogue of it prepared in 1898 by M. Emile Molinier, under No. 24.
Flemish work of the middle of the fifteenth century, or possibly earlier.
Numbered at the Victoria and Albert Museum, London, 24.
See Plate XXVII, No. 2.
See Colour Plate in Edition de luxe, No. 20.

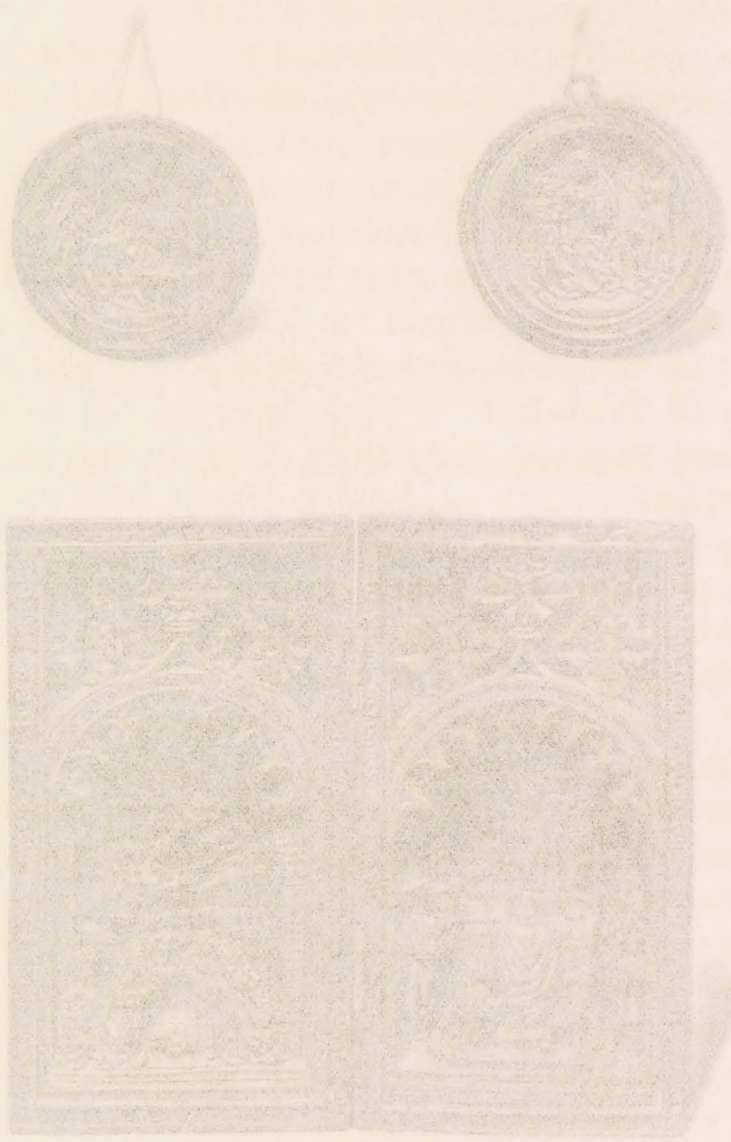




Plate XXVII

Small circular Diptych of carved wood mounted in silver. No. 45.
Diptych of carved boxwood. No. 46.
Carved boxwood Medallion. No. 47.

et regem genui castitatis." St. Aug. Opera, Appendix, Serm. 198, n. 1, olim 18 *de Tempore*. Migne, P. L., xxxix, p. 2107.

The second passage, attributed to St. Bernard, is found almost exactly in St. Bonaventura as follows: "Ait enim Gregorius. Si passio Christi ad memoriam revocetur, nihil adeo durum quod aequo animo non toleretur." (St. Bona. Opusculum 20; Regula Novitiorum, c. 6, no. 3, t. 8, pg. 483.)

The editors of St. Bonaventura justify this citation by noting two passages, one from St. Gregory, the other from St. Bernard. They cite from St. Gregory a passage from "Reg. Pastoral." p. 3, c. 12, *in fine* (Migne, P. L., lxxvii, 69), and from St. Bernard in his Sermons, 22, n. 5, *de divers.* (P. L., clxxxiii, 897). Thomas de Hibernia, in his book "Flores Doctorum," at the word Passio quotes the same words, and attributes them to St. Gregory, but his statements have no special critical value.

The third passage, attributed to St. Gregory, is taken from the words of Guerricus Abbas, and appears in the following curious form: "Quid enim tam pium fidelium affectibus, tam medicinale moribus; quid sic interficit peccata crucifigit vitia, virtutes nutrit et roborat, sicut crucifixi memoria. Loquatur ergo Paulus," etc.—Guerricus Abbas (inter opera Bernardi, Serm. 2, no. 1; in Dominica Palmam, Migne, P. L., clxxxv, 130).

This is the only example of the Flemish fifteenth-century carving that we have seen with any reference upon it to the writings of the Fathers. As a rule, all the statements on the beads and diptychs are from the Vulgate.

The scene of the Nativity includes the figures of the Virgin and St. Joseph, the Wise Men and angels adoring the Holy Child, while in the distance are shown the shepherds with their flocks, and in the air above are three angels. There are also figures of two behind the figure of the Virgin.

In the representation of the Mass of St. Gregory there are depicted, in addition to the saint, two cardinals, one of whom carries the tiara, and two mitred bishops with their crosiers. There are also two acolytes, one of whom is ringing the Sanctus bell and the other lifting the edge of the chasuble. Above the altar is the figure of Christ, surrounded by the emblems of the Passion, and in the background are the heads of various angels and saints. The exterior of the diptych is plain wood coloured red. Height, 3½ inches; width when open, 3½ inches; width when closed, 1¾ inch.

Formerly in the collection of Queen Christina of Spain.

From the collection of M. Charles Mannheim of Paris, and described in the catalogue of it prepared in 1898 by M. Emile Molinier, under No. 24.

Flemish work of the middle of the fifteenth century, or possibly earlier.

Numbered at the Victoria and Albert Museum, London, 24.

See Plate XXVII, No. 2.

See Colour Plate in Edition de luxe, No. 20.

Plate XXVII

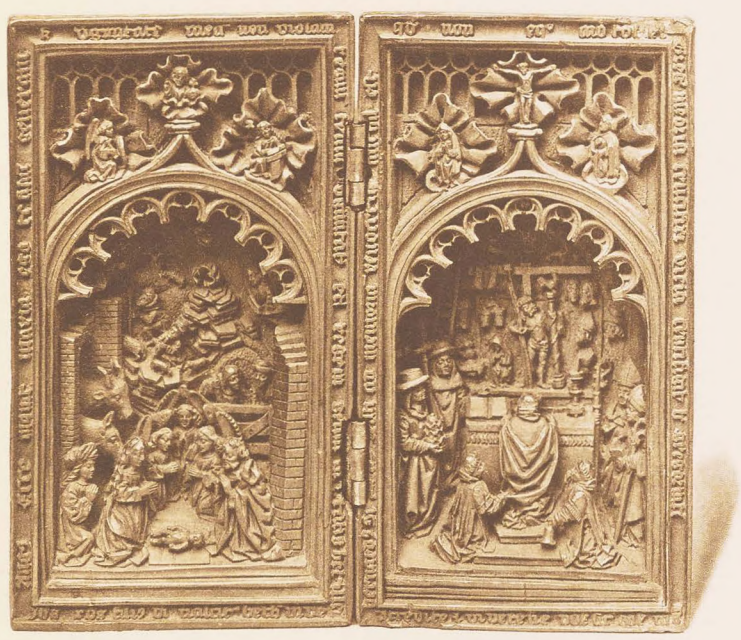
Small circular Diptych of carved wood mounted in silver. No. 45.

Diptych of carved boxwood. No. 46.

Carved boxwood Medallion. No. 47.











47. CARVED BOXWOOD MEDALLION

This curious medallion is carved on the one side with a representation of Heracles and Cacus, within an oval tablet, bordered with a rich border of strap-work, with masks, lions' heads, and garlands of fruit. On the reverse is represented, within a similar oval, but by means of delicate inlaid work in wood of various colours, Heracles bearing the two columns. This panel is surrounded with a similar border to that on the other side, composed of strap-work, masks, and heads. Height, $2\frac{5}{8}$ inches; width, $1\frac{7}{8}$ inch; height of the inner medallion, $1\frac{1}{4}$ inch; width, $\frac{7}{8}$ of an inch.

The two events alluded to in this medallion form part of the tenth labour of Heracles, when he went in quest of the cattle of Geryones, the Giant who had three bodies and mighty wings. This Giant possessed a famous herd of red cattle guarded by the shepherd Eurytion and the two-headed dog Orthros, and Heracles had undertaken to capture the entire herd. The hero passed through Europe and Libya, and on the boundaries of the two continents, in memory of his arrival, he set up the two pillars which bear his name. These he is depicted on one side of the medallion carrying off to their respective positions.

After capturing and securing the cattle, Heracles returned with them through Italy from the confines of the ocean where he had found them. Near to where Rome was afterwards founded lived a fire-spitting giant, Cacus, the son of Hephaestus, and he stole ten pairs of the oxen from Heracles. Cacus dragged them backwards into his cave under a spur of the Aventine so that their footsteps gave no clue to the direction in which they had gone. He then closed the entrance to the cave with a rock which the cattle were unable to move. Guided, however, by the sound of their lowing, Heracles gained the cave, tore it open by his terrific strength, attacked Cacus, and after a fearful struggle slew him.

He then built an altar to Zeus, sacrificed one of the oxen upon it, and, establishing a perpetual rite in honour of the victory by which he delivered the inhabitants from the monster who ruled them, went on his way with the remainder of the cattle (some of which later on he lost on the mountains of Thrace) and eventually brought up the bulk of the herd to Mycenae, where Eurystheus the King, by whom the labours had been imposed, offered up the cattle to Hera.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue of it prepared in 1904 by M. Emile Molinier, under No. 106.
Flemish work of the late sixteenth century.
Numbered at the Victoria and Albert Museum, 963.
See Plate XXVII, No. 3.
See Colour Plate in Edition de luxe, No. 20.

48. ROSARY BEAD OF BOXWOOD, MOUNTED IN A FINE CHASED SILVER-GILT MOUNT

THIS beautiful bead opens in two parts, the interiors of which are delicately carved. In the upper half is represented the Last Judgement, Christ seated upon the arch of heaven, and the dead rising from their tombs. On the silver-work around it is inscribed OMNES STABIMVS ANTE TRIBVNAL CHRISTI AD ROMANVS [*sic*] 14. In the lower half is carved a representation of a feast inopportunely interrupted by the arrival of Death, who substitutes for the food with which the table is loaded a plate filled with human skulls; fear and consternation are marked on the faces of five persons who are seated at the table. They are shrinking away from the figure, the objects on the table are overturned, some having fallen to the ground. On the silver-work about the group is engraved, in similar fashion to the upper half, VIGILATE ERGO QVIA NESCITIS QVA HORA DOMINVS MATH 24. On the exterior of the silver mount are represented in low relief, with repoussé work, delicately chased groups of children at play, divided by masks and foliage above, and, below, a medallion of a man, and a similar one of a woman, held by winged children, who are separated from each other by baskets of fruit. On the upper part is a lion's head, through the mouth of which passes a ring, to which is attached a silk cord with two tassels; on the lower part is an ornament, containing also a movable ring. Diameter outside the larger portion, $1\frac{3}{4}$ inch; outside the smaller, $1\frac{3}{8}$ inch; diameter inside, $1\frac{1}{8}$ inch.

This originally belonged to M. le Comte de Béraudière, 12, rue des Pirliers, Paris, and was sold at his sale, 18th-30th May, 1885. Lot 551. It is described in very full detail in his Catalogue.

Later on it was in the collection of M. Charles Mannheim of Cologne, and described and illustrated in the catalogue of it prepared in 1898 by M. Emile Molinier, under No. 25.

Flemish work of the fifteenth century.

Numbered at the Victoria and Albert Museum, London, 25.

See Plate XXVIII.

See Colour Plate in Edition de luxe, No. 21.

49. SMALL CARVED FIGURE OF THE VIRGIN AND CHILD

IN this figure the Virgin is represented standing upon the crescent moon, and having the Child in her arms. The figures are set upon a circular base.

Probably Portuguese or Flemish work of the early part of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 1272.

See Plate XXIX.





Plate XXVIII

Rosary Bead of boxwood mounted in a fine chased silver-gilt mount. No. 48.

48. ROSARY BEAD OF BOXWOOD, MOUNTED IN A FINE CHASED SILVER-GILT MOUNT

This beautiful bead opens in two parts, the interiors of which are delicately carved. In the upper half is represented the Last Judgement, Christ seated upon the arch of heaven, and the dead rising from their tombs. On the silver-work around it is inscribed OMNES STABIMVS ANTE TRIBVNAL CHRISTI AD ROMANVS[*sic*] 14. In the lower half is carved a representation of a feast inopportunely interrupted by the arrival of Death, who substitutes for the food with which the table is loaded a plate filled with human skulls; fear and consternation are marked on the faces of five persons who are seated at the table. They are shrinking away from the figure, the objects on the table are overturned, some having fallen to the ground. On the silver-work about the group is engraved, in similar fashion to the upper half, VIGILATE ERGO QVIA NESCITIS QVA HORA DOMINVS MATH 24. On the exterior of the silver mount are represented in low relief, with repoussé work, delicately chased groups of children at play, divided by masks and foliage above, and, below, a medallion of a man, and a similar one of a woman, held by winged children, who are separated from each other by baskets of fruit. On the upper part is a lion's head, through the mouth of which passes a ring, to which is attached a silk cord with two tassels; on the lower part is an ornament, containing also a movable ring. Diameter outside the larger portion, 1¼ inch; outside the smaller, 1⅛ inch; diameter inside, 1⅛ inch.

This originally belonged to M. le Comte de Béraudière, 12, rue des Pirlets, Paris, and was sold at his sale, 18th-30th May, 1885. Lot 551. It is described in very full detail in the Catalogue.

Later on it was in the collection of M. Charles Mannheim of Cologne, and described and illustrated in the catalogue of it prepared in 1898 by M. Emile Molinier, under No. 25.

Flemish work of the fifteenth century.

Numbered at the Victoria and Albert Museum, London, 25.

See Plate XXVIII.

See Colour Plate in Edition de luxe, No. 21.

49. SMALL CARVED FIGURE OF THE VIRGIN AND CHILD

In this figure the Virgin is represented standing upon the crescent moon, and having the Child in her arms. The figures are set upon a circular base.

Probably Portuguese or Flemish work of the early part of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 1272.

See Plate XXIX.

Plate XXVIII

Rosary Bead of boxwood mounted in a fine chased silver-gilt mount. No. 48.




VIGILATE ERGO QVIA NESCITIS QVA HORA DOMINVS VESTER VENIAT
STABIMVS ANTE TRIBVNAL CHRISTI AD ROMANOS



Plate XXIX

Small carved Figure of the Virgin and Child. No. 49.

Plate XXIX

Small carved Figure of the Virgin and Child. No. 49.



This resembles in general appearance the Virgin of the Unprotected at Valencia, but the work is not Catalonian nor is it even considered in Spain to be of Spanish origin.

50. CASKET OF BOXWOOD CARVED WITH EMBLEMATIC SUBJECTS OF A MASONIC CHARACTER

On the exterior of this casket the lid is divided into four panels, on which are figures of the virtues, each reclining, Justice being represented with the scales, Hope with the anchor, Charity with three nude children, and Faith with the cross and book. In the front of the casket are two panels, one representing a nude figure pouring out water from a vase, and having about him a scroll with the inscription WIESHEIT (for Weisheit, wisdom), and the other a similar nude figure holding a pair of compasses and a square, and inscribed MATICH (for Mächtigheit, power or authority). On the back of the casket are two other panels, with, on the left, a figure with animals, and an inscription, UNOUNESEL (for Unnoesel, innocence), and on the right a similar figure holding a column inscribed STARCHEIT (for Starkheit, strength); at the end of the casket is a nude figure in a panel, holding a mirror inscribed VOERSICT (for Vorsicht, foresight), and on the other end a similar figure pointing towards heaven, also inscribed. The inscriptions at the end appear to form part of one sentence and to be abbreviated and incorrectly carved. It is evidently intended to read "verbunden in Not und Glück" (united in trouble and happiness). The interior of the casket is richly carved in low relief with ornamentation of circles and diamonds. The key escutcheon is of brass, delicately chased, and the key is of the same material, the bow of it richly chased. On the top of the casket is a small brass handle; there are similar handles at each end, and rich brass hinges, fastened on with button bosses, all delicately chased; and the casket stands on four plain brass oblong feet. Height, $3\frac{3}{4}$ inches; width, $7\frac{3}{4}$ inches; depth, $3\frac{1}{8}$ inches.

It is clear that the casket belonged to a Masonic Lodge, and the emblems and words are suitable for such use, but the inscriptions are incorrect, the work probably of an ignorant or illiterate carver, and some parts of them are hidden by carving which the craftsman has added to the design originally given him, at his own sweet will, and hence are more difficult to decipher.

German work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 886.
See Plate XXX.

51. CARVED WOOD SHRINE

This important shrine of carved work is formed as a central richly adorned doorway, having on either side of it piers covered with tabernacle-work, terminating in tabernacle spires or pinnacles, and above the doorway has a carved group and a tree of Jesse in open-work. In the niches of the two side piers are figures of two of the Apostles, on the left St. Peter, and on the right probably St. Paul, but the emblem of the sword is missing. At the extreme top of the two piers are two other figures under tabernacle-work. On the right is Moses with the tables of the Law, and on the left possibly St. Andrew (a portion of the cross is broken), or it may be Aaron with the Rod. In the extreme centre over the doorway is the figure of Christ rising from the tomb, two soldiers, right and left, being in heavy slumber. Above this is the Tree of Jesse, having on the apex a figure of God the Father in the act of benediction, one hand upon an open book, and angels with clasped hands on either side. Below in the branches of the tree are eight half-length figures each holding a scroll. There have been three others at least, but these are now missing. On each side of the two piers there is similar foliage work: two trees, each rising from a gilt vase and having two half-length figures similar to those on the Tree of Jesse above. There have been at least two others in each tree, also now missing. The base is adorned with five large bosses of open-work, and arch and tabernacle-work below, and the whole shrine rises from an edge or border of rich leaf-work in carving. It appears to be mounted upon a plateau of silvered glass or silvered metal. Height, $19\frac{3}{4}$ inches; width of the base, $11\frac{1}{2}$ inches; width of the shrine, $17\frac{7}{8}$ inches.

From the collection of Sir George Donaldson. He acquired it in Milan, and his opinion, together with that of an earlier possessor, coincides with our own, that it is North Italian work rather than Flemish, as it has been previously styled.

Probably North Italian work of the late fifteenth or early sixteenth century.

Numbered at the Victoria and Albert Museum, London, 533.

See Plate XXXI.

52. MIRROR IN CARVED BOXWOOD FRAME

In the centre of this mirror frame is an oval medallion, representing Bathsheba with an attendant and a dog, while on the roof in the distance can be seen a small figure of David, and below the oval between a double moulding are the words II. SAMVEL, XI. Surrounding this oval are three circular medallions, on which are carved the three symbolic figures of Justice, Prudence, and Chastity, and below the oval is a rectangular panel, on which is an inscription POVR BIEN IE LE DONE and on either side of it are two monograms, ꝶH. AB.

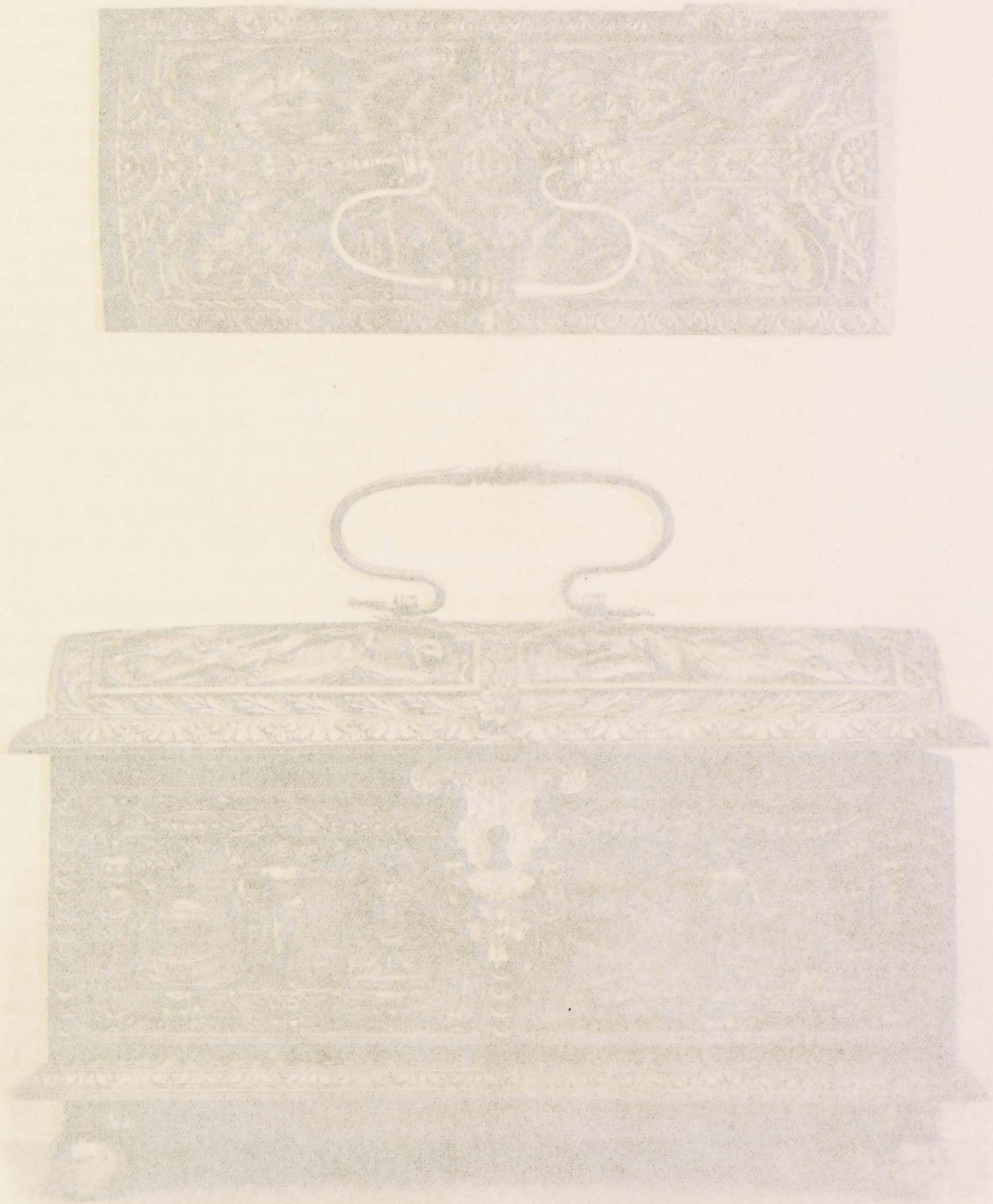


Plate XXX

Casket of boxwood carved with emblematic subjects of a masonic character.
No. 50.

51. CARVED WOOD SHRINE

THIS important shrine of carved work is formed as a central richly adorned doorway, having on either side of it piers covered with tabernacle-work, terminating in tabernacle spires or pinnacles, and above the doorway has a carved group and a tree of Jesse in open-work. In the niches of the two side piers are figures of two of the Apostles, on the left St. Peter, and on the right probably St. Paul, but the emblem of the sword is missing. At the extreme top of the two piers are two other figures under tabernacle-work. On the right is Moses with the tables of the Law, and on the left possibly St. Andrew (a portion of the cross is broken), or it may be Aaron with the Rod. In the extreme centre over the doorway is the figure of Christ rising from the tomb, two soldiers, right and left, being in heavy slumber. Above this is the Tree of Jesse, having on the apex a figure of God the Father in the act of benediction, one hand upon an open book, and angels with clasped hands on either side. Below in the branches of the tree are eight half-length figures each holding a scroll. There have been three others at least, but these are now missing. On each side of the two piers there is similar foliage work: two trees, each rising from a gilt vase and having two half-length figures similar to those on the Tree of Jesse above. There have been at least two others in each tree, also now missing. The base is adorned with five large bosses of open-work, and arch and tabernacle-work below, and the whole shrine rises from an edge or border of rich leaf-work in carving. It appears to be mounted upon a plateau of silvered glass or silvered metal. Height, 19½ inches; width of the base, 11½ inches; width of the shrine, 17½ inches.

From the collection of Sir George Donaldson. He acquired it in Milan, and his opinion, together with that of an earlier possessor, coincides with our own, that it is North Italian work rather than Flemish, as it has been previously styled. Probably North Italian work of the late fifteenth or early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 533.
See Plate XXXI.

52. MIRROR IN CARVED BOXWOOD FRAME

IN the centre of this mirror frame is an oval medallion, representing Bathsheba with an attendant and a dog, while on the roof in the distance can be seen a small figure of David, and below the oval between a double moulding are the words II. SAMVEL. XI. Surrounding this oval are three circular medallions, on which are carved the three symbolic figures of Justice, Prudence, and Chastity, and below the oval is a rectangular panel, on which is an inscription POVR BIEN IR LE DONT and on either side of it are two monograms, ✠ AB.

Plate XXX

Casket of boxwood carved with emblematic subjects of a masonic character.
No. 50.







Plate XXXI

Carved boxwood Shrine. No. 51.

Plate XXXI

Carved boxwood Sprig. No. 21.



Between the four tablets, three circular and one rectangular, is a richly carved design of interlacing strap-work, adorned with various figures, skulls, amorini, owls, rabbits, hour-glasses, squirrels, fruit, and flowers. The reverse of the mirror is carved in similar fashion and adorned with a design of almost identical workmanship, but the centre oval medallion is occupied by a glass mirror; the three circular medallions represent Fame, Temperance, and Power, and the rectangular panel has the inscription MIRES VOVS EN MOI. Height, $7\frac{1}{4}$ inches; width, $5\frac{1}{2}$ inches.



Height of mirror, $2\frac{3}{8}$ inches; width, $1\frac{1}{2}$ inch. Diameter of the top circular medallion, 1 inch; of the side medallion, $\frac{7}{8}$ of an inch. Length of the tablet with inscription, $1\frac{1}{4}$ inch; height, $\frac{9}{16}$ of an inch.

This is described by Monsieur Molinier in his "Histoire Générale des Arts appliqués à l'Industrie, 1896, tome ii, pages 196-197, and illustrated in Plate XVIII.

Monsieur Molinier states that the work on this mirror was inspired by the designs for ornamentation drawn by Theodore de Bry under Flemish influence, but we are disposed to think that it would be more natural to attribute the origin of the design to the work of a Frisian painter, Jan Vreedmanum, known in France as Jean Vredeman de Vriese. We illustrate one of Theodore de Bry's well-known illustrations of the type which Monsieur Molinier had in mind, and we also represent two of the works of Vredeman de Vriese, one of which, "Animvs est

Devs," seems to us to have given the motive for the design of the carving. Theodore de Bry was a goldsmith, a designer, and an engraver. He was born at Liége in 1528, but spent most of his time at Frankfort, where he died in 1598, leaving behind him a vast series of designs for ornamental work, many of them of extreme beauty, and lavish detail.

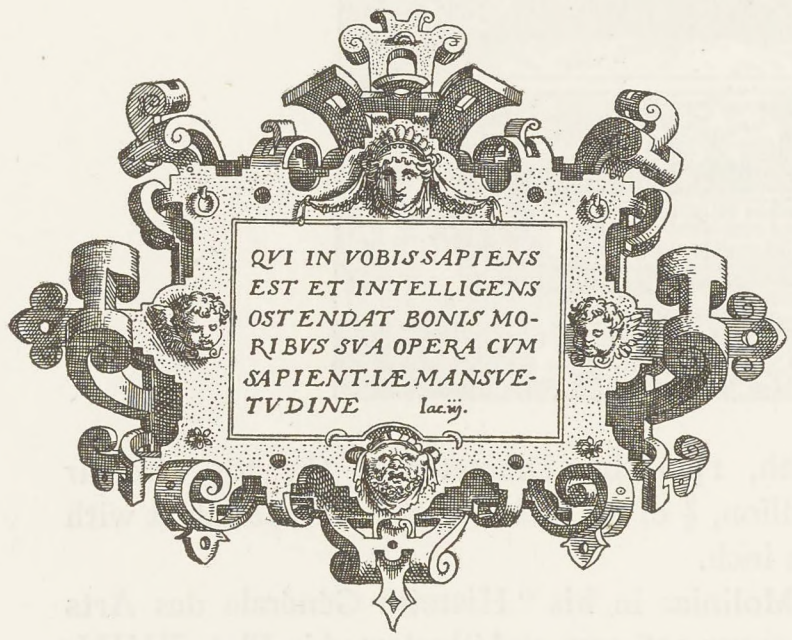
Vredeman de Vriese was a painter, architect, and draughtsman, born at Leuwarden in 1527, and known in the Low Countries as one of the greatest architects of his time. He was responsible for an enormous number of drawings, not only of ornaments, but designs intended to be carried out in the form of various articles of furniture, and of fountains. He was responsible for an important work on architecture, and he is also remembered as having been the father of an artist of the same name, born in 1554 in Antwerp, who was his pupil, and who carried out many beautiful designs of the same character as those of his father.

From the collection of Baron Albert Oppenheim of Cologne, and described and illustrated (Plate LXIII) in the catalogue prepared in 1904 by M. Emile Molinier, under No. 105.

French work of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 960.

See Plate XXXII.



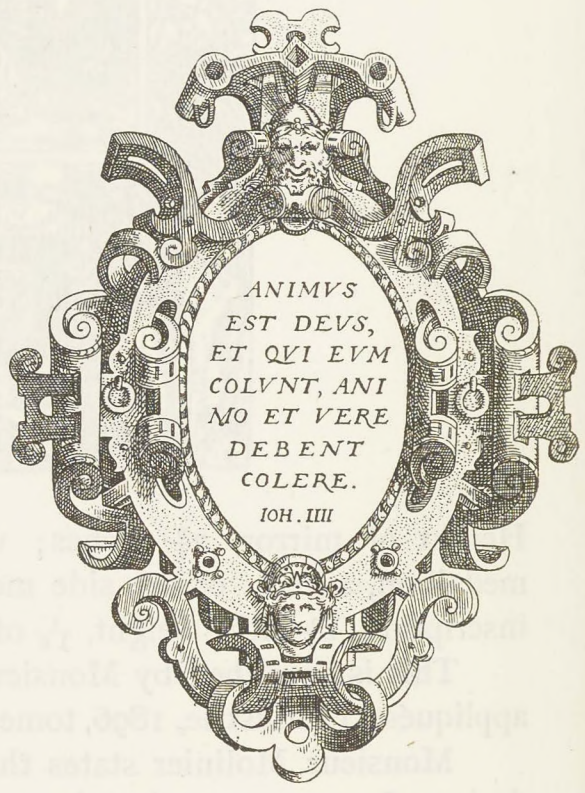


Plate XXXII

Mirror in carved boxwood frame. No. 52.

Devs," seems to us to have given the motive for the design of the carving. Theodore de Bry was a goldsmith, a designer, and an engraver. He was born at Liége in 1528, but spent most of his time at Frankfort, where he died in 1598, leaving behind him a vast series of designs for ornamental work, many of them of extreme beauty, and lavish detail.

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French work of the sixteenth century.

Numbered at the Victoria and Albert Museum, London, 960.

See Plate XXXII.





Plate XXXII

Mirror in carved boxwood frame. No. 5a.





ROCK-CRYSTAL

THE colourless transparent quartz usually known as rock-crystal has very much the appearance of pure ice, and in the Middle Ages was thought to be actually ice which had frozen so hard on the highest peaks of the Alps (where rock-crystal is very abundant), that it could not be thawed again. It was from this idea that it derived its name, as κρύσταλλος means ice or frozen water, and hence our word crystal, derived from it, has strict reference only to ice-like transparent and pure bodies, although constantly applied to those which possess colour, and do not resemble ice in their appearance.

The material is referred to in this way at very early times. Pliny mentions it in his work on natural history, and speaks of its ice-like transparency, and of the form of its crystallization. Albertus Magnus, in the thirteenth century, is extraordinarily definite as to its origin, clearly stating that the cold in the elevated mountains made the ice so dry that it congealed into crystal, and Agricola, 250 years later, knew but very little more, though he was able to affirm that it was not actual ice, but in his opinion the result of the intense cold acting upon the ice. It was really not until 1660 that Nicholas Steno the Dane, who was resident in Florence, set down quite definitely the statement that rock-crystal had nothing whatever to do with ice, or with extreme cold. He was the first person to introduce the science of crystallography, and was inclined to believe that some magnetic power was responsible for the origin of the material.

The art of working rock-crystal in the Middle Ages was one of considerable importance, and the material was greatly in demand for various kinds of vessels, bowls, vases, and drinking cups, which were carved from it and beautifully engraved with ornamentation and figures. Large clear pieces, capable of being polished, and having a brilliant effect, were always difficult to obtain, and hence the material was regarded as one of such rarity that objects made from it were considered worthy to be presented to monarchs, and formed gifts from men in high position to those whom they particularly desired to honour.

Another reason why rock-crystal was so highly esteemed consisted in the belief that cups composed of it turned milky in colour when poison was poured into them, and it constituted therefore a most excellent safeguard against treachery. This quality added to its peculiar value as a gift to royalty.

We learn of such gifts from a very early period. For example, a throne of rock-crystal and a footstool, both mounted in silver, were made by the order of Jean I, King of France, and are mentioned in an inventory of his possessions dated 1351. The list states that the throne in question was composed of over two hundred pieces, carefully fitted together in a beautiful silver mounting. In the will of Jean, King of Evreux, 1372, there is the reference to a table of gold, having mounts and ornaments of rock-crystal. In an inventory of Clement of Hungary, 1328, a table ornament of rock-crystal is referred to, and in a will of 1353 there are references to several cups with covers of the same precious material, richly mounted in gold. Charles V, 1380, had a large number of vessels of crystal, goblets, salt-cellars, cups, jugs, pots, and table ornaments, and many similar articles made of the same material are referred to in an inventory of jewels of the French Crown, prepared in the reign of Charles VI. Francis I, in 1532, bought from a jeweller in Paris some objects in rock-crystal, ornamented with precious stones and set in gold. Catherine de' Medici in 1589 possessed two large vases, a cup, a ball, a ship, and various other articles all formed of rock-crystal, and ten years later, in the inventory of the possessions of Gabrielle d'Estrées, we read of a great salt cellar of rock-crystal with its cover mounted in gold and enamel, and adorned with fourteen diamonds and four rubies. The list might be prolonged to a very considerable extent, but it will perhaps suffice to refer to the inventory of the crown possessions in the time of Louis XIV, in which no less than 394 pieces of rock-crystal are enumerated, including basins, cabinets, holy water stoups, cups, crosses, dragons, goblets, salt-cellars, urns, vases, glasses, oil and vinegar jars, chalices, carafes, coffers, chandeliers, and various other objects, the list including 44 cups, 34 glasses, and 130 vases for flowers, and ornaments of various forms. So important had the art of working rock-crystal become that there were special departments of the Corporation of Lapidaries, devoted to the working of rock-crystal, and having their own special statutes and regulations. Many of these statutes were quoted by Etienne Boileau, the Provost of Paris under Louis IX, and he noted down the statutes of La Corporation des Pierriers-cristalliers. These statutes were exceedingly severe in their regulations, and dealt in the most detailed fashion with the various divisions of labour, and with all the rules which should regulate hours, wages, and the habits of the workers.

As the glass-making industry developed and reached perfection, the art of working rock-crystal became gradually forgotten and set aside, inasmuch as vessels equally transparent, and equally well finished, could be made in glass with much less labour than in rock-crystal. Vessels made of rock-crystal, however, are naturally more durable than those of glass, and are not so readily scratched. Some of them possess, besides, a special charm of their own, inasmuch as the crystal, cut under certain favourable conditions, shows a delightful play of prismatic colours, and this effect of colour was very highly valued, especially when it formed part of the interior of a cup, and could be seen by the person using the cup, as he gradually emptied it. The material was at one time cut as a table stone, and

used as a gem, and by polishing it acquired a bright vitreous lustre. Its value depended upon purity, transparency, and freedom from colour, unless such colour happened to be prismatic, and in the interior of the cup, as already stated; also freedom from faults of material, such as enclosures of foreign matter, and cloudy or coloured patches. Pieces of rock-crystal possessing these advantages were used to form reliquaries, vases, jugs, and cups, and were occasionally cut as plaques and engraved with historic scenes. The material, on account of its beautiful transparent effect, was also in great demand for ornamentation of various objects of church furniture, in which it was united with lapis lazuli, onyx, or jasper, and mounted in gold or decorated with enamel; it was considered specially suitable for altar-crosses or reliquaries, and in such cases, adorned with exquisite work in enamel, and with precious stones. It was exceedingly rare for a piece to be obtained of sufficient size to form the whole of the object intended to be produced. As a rule jugs, cups, and vases of rock-crystal are composed of several pieces united by gold-work, often elaborately engraved, and adorned with gems.

It seems evident that the earliest importations of it were by way of Venice, and it is probable that a good deal of the rock-crystal which was first brought into Europe was procured from India and other parts of the East by the Venetian merchants, and then passed on to European jewellers for mounting. The material has always been known in India, and in bygone times was carved and worked with remarkable excellence, both in the way of design and decoration. The central point from which the best work emanated was perhaps Delhi, and the old mines at Aurangpur, fifteen miles south of Delhi, are still to be seen, although they are not now worked. The industry is now in operation at Vellum in the Tanjore district of the Madras Presidency, but only small objects are prepared in rock-crystal, notably rosettes, lenses, and small ornaments for rings and pendants, and the art of working and engraving the larger pieces seems to a great extent to have died out. In a poem by Loret, written in 1653, there is a special reference to objects wrought in rock-crystal, which were brought from Venice to the lady to whom the poem is dedicated, but had come originally from the East, and had been mounted by European goldsmiths.

Toutes les susdites choses
Etoient fort joliment inclozes
Dans un beau cofre fait exprès,
Non de cédre, ny de cyprès,
Ny de calembour, ny d'ivoire,
Ny d'ébène luizante et noire,
D'or, d'argent, ny d'autre métal,
Mais d'un resplendissant cristal
De façon rare et très exquize,
Et fait pour les moins à Venize.

Later on the material was obtained from the highest mountain peaks of the Tyrolese, Italian, and French Alps; some of the finest pieces in existence having come from Dauphiny, Briançon, and the Bernese Oberland. Some

pieces of excellent quality have also been found in the Carpathian mountains and in various parts of Hungary, while some exceedingly beautiful specimens were obtained from Iceland and carried to Copenhagen, where they were used for a series of experiments in refraction, carried on in the late seventeenth century by Erasmus Bartolinus, the Danish mathematician. In the following century rock-crystal was discovered in Madagascar, and many of the objects made in the late eighteenth century were from that island. In the present day the supply is obtained almost exclusively from the United States, but in mediaeval times it came either from the East or from the Higher Alps, and was considered one of the most precious materials which the mountains afforded. Rock-crystal readily lent itself, by reason of its extreme beauty, to the work of the goldsmith, and some of the finest productions of the enameller and the worker in gold and silver were mounts and decorative attachments applied to the magnificent cups and goblets which were formed of this beautiful material. On these mounts the enameller especially lavished his utmost skill in decoration, and the objects in the Louvre and in the other great collections bear witness to the exquisite skill with which rock-crystal decoration was carried out.

Of those who were actually responsible for engraving the material we know very little. The Eastern artists were not in the habit of putting their signatures to their works in crystal, and of the European engravers very little is known of the names of the persons who worked in this material. It is a remarkable fact that in the collection now under consideration there are two pieces which bear the signatures of the persons responsible for them, and such information as can be gathered respecting these artists will be found in its proper place under the description of the two objects. There are a few pieces signed in the collection in Dresden, but unfortunately all three of the artists who signed them are now absolutely unknown, and we have but their names to set against their work. The case is a little different when we come to consider the mounts, because in several instances we do know the names of the goldsmiths who supplied the metal-work, jewels, and enamel which adorn these objects of rock-crystal, and in some instances we can surmise that the carving or working of the actual material was done by a craftsman employed by, or working with, the master goldsmith.

A curious puzzle with relation to many of the pieces of rock-crystal is that they appear to have been made up from portions of other vessels, and yet, so far as we know, no incomplete objects of rock-crystal, and no collection of odd pieces, has ever come into the market. It would seem, however, that the material was regarded as so precious that in the event of a cup or a goblet being broken, the broken pieces were set aside and eventually worked up into some other cup, or used as adjuncts in the way of a handle or a foot for some article at that time being mounted. It is quite clear, from a careful examination of many of the cups and goblets, that they were not originally intended to be in their present shape, and in some instances the foot, the handle, or the knop, must have belonged to

some other object, and have been adapted to its present use. This is certainly the case with at least one of the objects now under consideration. The mounts themselves are not always contemporary with the date which is given to the cup. In some cases the enamelled mounts may have been broken away for the sake of the metal or jewels with which they were adorned, and been replaced by more recent mounts. In other cases, some of these are sixteenth century work, and others, where perhaps the cup has become damaged, are much later. Many of the pieces in public collections are very cracked, as, for example, one or two in the Wallace collection; but so valuable was the material considered that the damages were ignored, or in some instances were actually made the opportunity for further enrichments of gold-work, partly intended to cover them, and partly to strengthen the damaged vessel. Again, other cups are clearly composed of different pieces of rock-crystal, some bearing the marks of Eastern workmanship, others of Western craft, and it is evident that the goldsmith made use of the pieces he had by him or was able to procure, and built up from them, to the best of his ability, a cup or other object, adapting the rough lumps of rock-crystal to his ideas rather than in any way altering them in order to produce a better effect. The evidence all tends to show the enormous importance attached to the raw material. There are several references to carvers in rock-crystal in papers concerning the guilds of goldsmiths in Augsburg and Florence, and in Europe the art of it was closely allied to that of working in metal, and carried on by much the same class of workmen.

Perhaps the most notable collection of objects of rock-crystal is that contained in the Green Vaults in Dresden, where, amongst the treasures of the Saxon monarchs, there are more important pieces of this beautiful material than exist in any other museum. The treasury of the Emperor of Russia in the Winter Palace is also very rich in objects of rock-crystal, and there are fine examples to be seen in Vienna, in Berlin, in the Wallace collection and the Waddesdon collection in London, in Madrid, at the Escorial, and especially in the Louvre. The Galerie d'Apollon in the Louvre contains some of the most remarkable pieces of rock-crystal in existence, many of them connected with French history, and going back to remote antiquity. Objects in rock-crystal seldom occur in a private collection, and, so far as we are aware, there is none which can compare for a moment with that now under consideration, with regard either to the number or the beauty of the objects, wrought in this precious material, which it contains.

53. ROCK-CRYSTAL EWER

This elegant ewer has an elongated pear-shaped body and a plain circular foot. On the ovoid body are engraved scenes taken from the story of Apollo, which are represented as taking place in a landscape, the trees and birds of which rise up to the shoulder of the ewer. The neck is narrow and cup-shaped, with three lobes at

the opening shell, the handle taking the form of a demi-winged figure leaning backwards, its wings extending into the neck of the ewer. This handle rises from a figure representing a satyr formed of wrought gold, the face, ears, and mouth enamelled in natural colours, the head-dress, horns, beard, and ornamental decoration left in the gold. The neck is united to the ewer by a band of metal-work enamelled black, and a similar band unites the ewer to the plain circular base, the latter being of much later date than the ewer. Height, 12 inches; width of the body of the ewer, 5 inches; diameter of the foot, $3\frac{3}{4}$ inches. The two bands of metal-work are not original; the satyr is.

It is suggested that this ewer was the work of one of the Sarachi brothers, the notable carvers in rock-crystal who resided in Milan in the sixteenth century, and were responsible for the splendid casket (now preserved at the Escorial), prepared by the instructions of the Duchess of Savoy for her sister. The Sarachi were five brothers, three of whom, Ambrogio, Simone, and Michele, were living in 1595, and they are mentioned in a volume bearing that date as most eminent craftsmen in carving rock-crystal and precious stones for vases, ewers, coffers, and the like. They were assisted in the less important portions of the work by the four sons of Ambrogio: Gabriello, Pietro Antonio, Gasparo, and Costanzo, of whom the two first worked in crystal, and the other two in gold and silver. The coffer, which forms perhaps the *chef-d'œuvre* of this talented family, was commissioned by Catherine, Duchess of Savoy, the younger daughter of Philip II of Spain, who had married Charles Emmanuel I, and resided at Turin, as a gift to her sister, Isabella Clara Eugenia, who was likely to become Queen of France. It was a magnificent gift, the work of the finest craftsmen of Milan, both in the rock-crystal ornamentation and in the mountings of gold and enamel, and so precious was it, that, as a poet of the day stated, "l'or de Tibar lui-même serait sans valeur et sans éclat." It reached the Infanta during Holy Week, and was used on an Altar of Repose to contain the Blessed Sacrament, and thereafter served for similar purposes and to hold relics. The proclamation of the Salic Law in France on the 28th of June, 1593, deprived the Infanta Isabella of the chance of becoming Queen of that country, and eventually she married the Archduke Albert, becoming with him ruler over the Netherlands. The casket remained in Spain, where it can still be seen.

If this ewer is the work of the Sarachi brothers, as seems more than probable, owing to the close resemblance it bears in its details to the engraving on this famous casket, then in all probability the head of the satyr, which is undoubtedly original, is the work of the celebrated goldsmith Giovanni Battista Croce, the favourite jeweller of the Duchess of Savoy, who carried out the exquisite metal work for the coffer. The satyr's head on this ewer bears a striking resemblance to those which adorn the supports of the casket, and although it is quite possible that one of Ambrogio Sarachi's sons might have modelled this piece of goldsmith's work, it seems more natural to suppose that Croce carried out the work, as he so frequently collaborated with the brothers Sarachi, especially as the resemblance



Plate XXXIII

Rock-crystal Ewer. No. 53.

the opening shell, the handle taking the form of a demi-winged figure leaning backwards, its wings extending into the neck of the ewer. This handle rises from a figure representing a satyr formed of wrought gold, the face, ears, and mouth enamelled in natural colours, the head-dress, horns, beard, and ornamental decoration left in the gold. The neck is united to the ewer by a band of metal-work enamelled black, and a similar band unites the ewer to the plain circular base, the latter being of much later date than the ewer. Height, 12 inches; width of the body of the ewer, 5 inches; diameter of the foot, 3¾ inches. The two bands of metal-work are not original; the satyr is.

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Plate XXXIII

Rock-crystal Ewer. No. 53.



between this head and the figures on the casket is so marked. The connection also between some of the details in the engraved rock-crystal of the casket and the work on this jug is too close to be ignored, and there seems to be every probability that the ewer is the work of the Masters who stood at the very top of their profession in the middle of the sixteenth century, and whose exquisite craftsmanship was renowned throughout Europe.

For fuller details respecting the rock-crystal coffer reference should be made to an article by Monsieur Bonnaffe in "L'Art" for November, 1887, pages 165 and 174.

Collection Charles Mannheim, No. 223, and described and illustrated in the catalogue of that collection prepared by Monsieur Emile Molinier, 1898.
Italian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 223.
See Plate XXXIII.
See Colour Plate in Edition de luxe, No. 22.

54. SHRINE IN ROCK-CRYSTAL, ENRICHED WITH GOLD AND ENAMEL WORK BY ADAM VAN VIANEN

In the centre part of the shrine is carved a niche, in which stands a figure of the Virgin holding the Holy Child. The costume is a gold robe enriched with black enamel, and over an upper garment, about which is thrown a blue scarf. Upon the head is a white cap with gold stars, and similar gold and white decoration is about the square-cut neck of the dress. The face, hair, hands, and ornaments on the shoulders and wrists are left in the natural colour of the gold, as is also the figure of the Holy Child. On either side of the niche are bunches of flowers and fruit in wrought gold, enamelled in natural colours, suspended by a white and gold stem from a central flower with red petals and a red centre. Below the niche, and gazing upwards towards the Virgin and Child, is the figure of a seraph in wrought gold with wings of various colours. There is a somewhat similar figure on the extreme upper cornice of the shrine, and below it, just above the niche, are two festoons of flowers and fruit, enamelled in colours. At the base of the shrine is another seraph, gazing upwards, with wings of various colours, and above that a bunch of flowers and fruits suspended by white and gold ribbons. All these ornaments—the three on the cornice, seraph's head and two festoons; the four on the central part, Virgin and Child, seraph, and two groups of fruit; and the two on the base, seraph and pendent trophy of fruit—are of wrought gold, enamelled

and fastened on to the polished surface of the rock-crystal. The central part of the shrine is attached to the lower division by means of two square blocks of wrought gold, enamelled, having upon each of their four sides a crimson floret of enamel, and below them two five-petalled flowers of blue, white, and gold enamel, while beneath them are two much larger circular buttons of enamel, resembling those in the upper part, from which hang the two bunches of fruit. The base of the shrine is plain, but has had attached to it, at some time or other, a wreath of enamel work, as the three holes for attachment can still be seen.

There is a label at the back of the shrine with the number 28602 on it.

Extreme height, 12 inches; extreme width, $4\frac{1}{2}$ inches; height of the Virgin and Child, 2 inches; extreme width of the separate base, $5\frac{1}{8}$ inches; depth, 3 inches; height, $1\frac{1}{8}$ inch.

From the Fritz Gans collection.
Flemish work, very early in the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 922.
See Plate XXXIV.
See Colour Plate in Edition de luxe, No. 23.

On the head of the larger seraph on the shrine appear, engraved in the gold, the conjoint letters AV, the one reversed, and one above the other in the monogram fashion adopted by this goldsmith thus .

Adam van Vianen was a worker in gold and silver of considerable repute. He was born at Utrecht in about 1570, and died there somewhere between 1627 and February, 1628, as the documents in existence testify. He was the son of Willem van Vianen, known as Willem I, and the brother of an even better-known silversmith, Paulus van Vianen. He married in 1593 Aalje Verhorst, and after her death, in 1597, a second wife, whose name is unknown. His speciality in work appears to have been chased and embossed silver plate, lamps, salvers, and cups, but he also made gold statuettes and produced exquisite relief work. A drinking cup made by him, ornamented with a representation of Bacchus and Ceres, was sold at Amsterdam in 1817 at the Hogguer Sale; and in the same city, at the Moyet Sale on 13th April, 1859, five silver medallions worked by him in high relief were sold for a considerable sum. They represented Daniel in the lions' den, Susanna and the Elders, Jacob and Esau, Prince Eugène on horseback, and Mettius Curtius about to leap into the chasm. The Court House at Utrecht once possessed a fine silver looking-glass frame with work in high relief by van Vianen, and the Dutch Portuguese Church at Amsterdam owned a large salver on which he had engraved a representation of the Queen of Sheba before King Solomon. This was so highly esteemed that it was compared to the work of Cellini. Adam van Vianen had a son also known as Adam van Vianen, who carried on the family craft and whose work was very highly appreciated; he had another son who was a silversmith and who bore the same Christian name. The last-mentioned craftsman is usually known as Adam III van Vianen. Most of Adam van Vianen's work has been engraved by

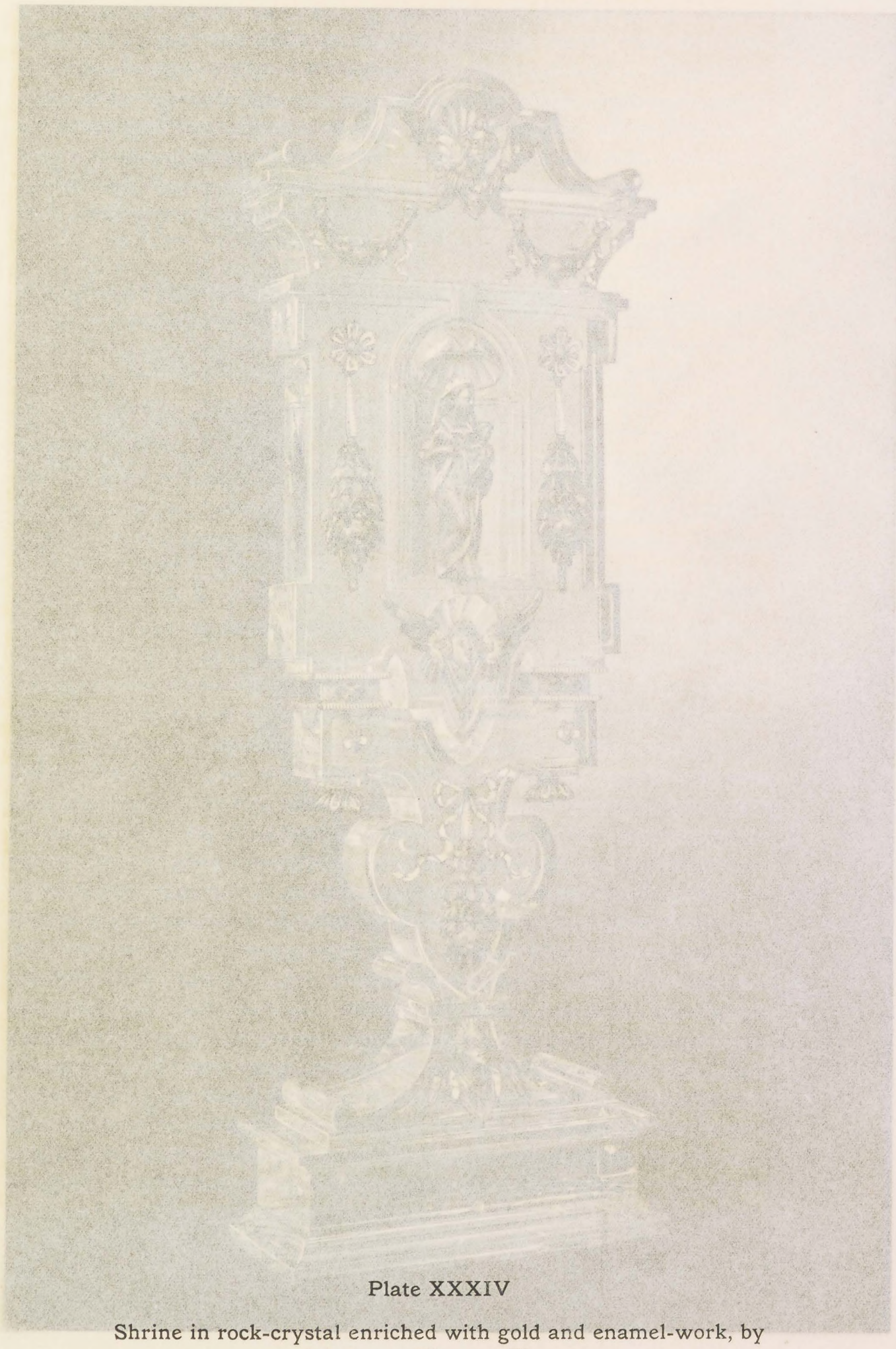


Plate XXXIV

Shrine in rock-crystal enriched with gold and enamel-work, by
Adam van Vianen. No. 54.

and fastened on to the polished surface of the rock-crystal. The central part of the shrine is attached to the lower division by means of two square blocks of wrought gold, enamelled, having upon each of their four sides a crimson floret of enamel, and below them two five-petalled flowers of blue, white, and gold enamel, while beneath them are two much larger circular buttons of enamel, resembling those in the upper part, from which hang the two bunches of fruit. The base of the shrine is plain, but has had attached to it, at some time or other, a wreath of enamel work, as the three holes for attachment can still be seen.

There is a label at the back of the shrine with the number 28602 on it.

Extreme height, 12 inches; extreme width, 4½ inches; height of the Virgin and Child, 2 inches; extreme width of the separate base, 5⅛ inches; depth, 3 inches; height, 1¼ inch.

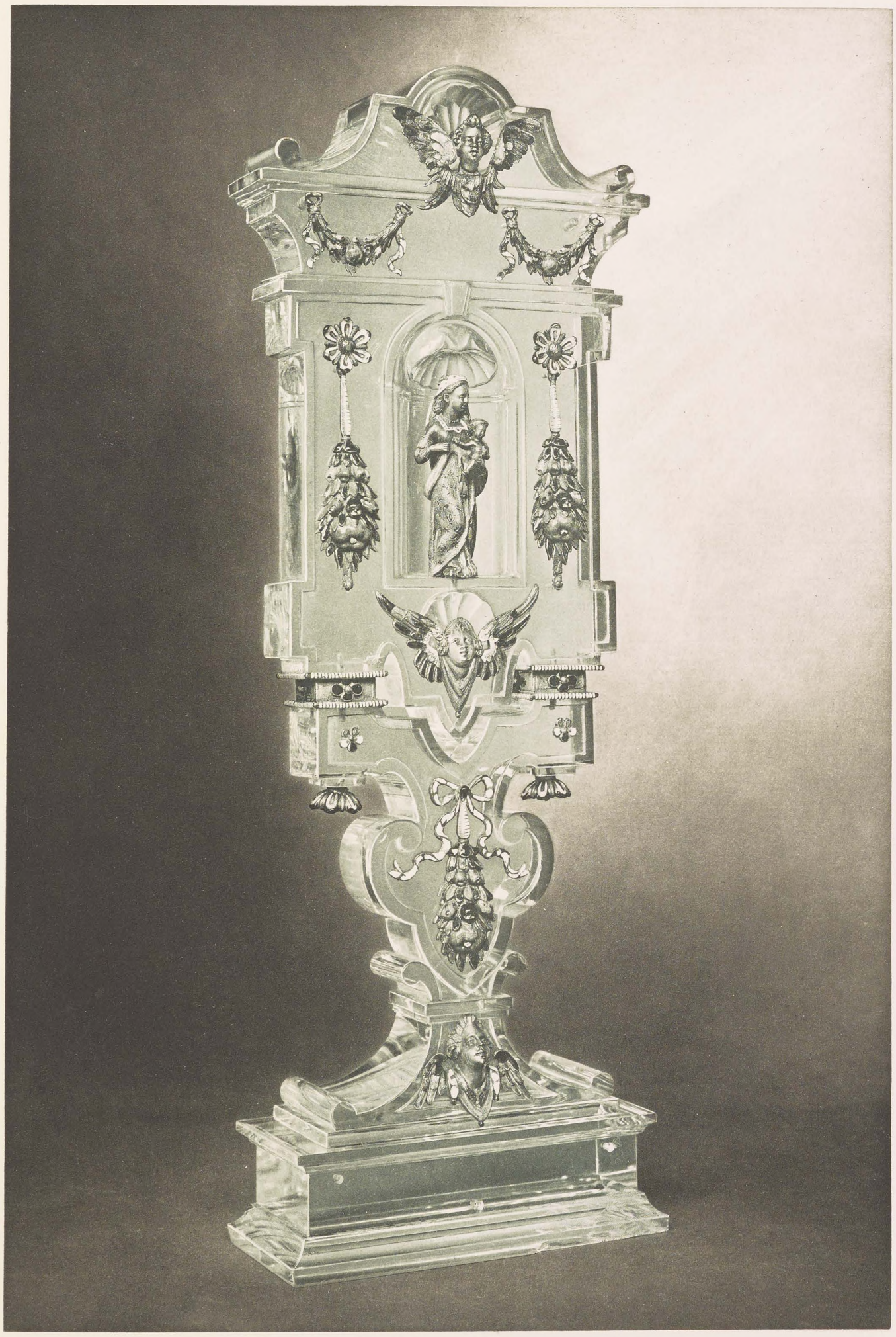
From the Fritz Gans collection.
Flemish work, very early in the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 922.
See Plate XXXIV.
See Colour Plate in Edition de luxe, No. 23.

On the head of the larger seraph on the shrine appear, engraved in the gold, the conjoint letters AV, the one reversed, and one above the other in the monogram fashion adopted by this goldsmith thus ⅄.

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Plate XXXIV

Shrine in rock-crystal enriched with gold and enamel-work, by Adam van Vianen. No. 54.



Theodorus van Kessel (or de Quesnel[1]), and published in a folio volume in 1650, with Italian, French, and Dutch titles. The volume is exceedingly rare. There are two engraved portraits known of Adam van Vianen, one executed by his relation, Christaen van Vianen and the other by Adriaen Bakker.

55. SMALL RELIQUARY OF ENAMELLED GOLD AND ROCK-CRYSTAL

THIS portable reliquary, which has evidently been worn on the person, is in the form of a monstrance, composed of a rock-crystal cylinder, flanked by two small columns of gold enamelled in blue and white, surmounted by figures of children holding shields, the one on the right charged with a bell above a star, the one on the left with a very similar ornament. Above the cylinder is a small niche or shrine, representing the Crucifixion, and two figures, presumably those of the Virgin and St. John, one on either side, while at the base of the cross is a scroll. These figures and the two columns which flank them, and the shell ornament above the Crucifixion, are enamelled in white and gold. At the base of the niche and on the lower edge of the capital over the rock-crystal cylinder are the words LIGNVM CROCIS. SPONGIA SALRIS (salutaris). On the back of the niche is delicately engraved and nielloed in black a panel representing the Annunciation, and above it on the head of the niche is the figure of Christ in the act of benediction, holding in one hand a cross. Above the niche are a fixed ring and a movable one. The base of the reliquary is engraved with a conventional ornament. Within the cylinder is a small upright cross, probably of mica, rising from a mound in red foil and silver wire and on it is a very minute scrap of the True Cross. Height, $2\frac{1}{8}$ inches; width, 1 inch; height of niche, $\frac{5}{8}$ of an inch; width, $\frac{1}{2}$ of an inch; height of cylinder, $\frac{5}{8}$ of an inch; height of column, $\frac{7}{8}$ of an inch; height of figures, $\frac{5}{16}$ of an inch.

Collection Charles Mannheim, No. 213, and illustrated in the catalogue of that collection prepared by M. Emile Molinier, 1898.
Spanish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 213.
See Plate V, Nos. 2 and 3.
See Colour Plate in Edition de luxe, No. 6.

This reliquary was originally in the possession of a member of the Campana family, and bears upon it the family punning device of a bell. It is declared to have been in the Relicario of the Cathedral of Santiago de Compostella in the

[1] See British Museum, 7805, g. 10.

latter part of the sixteenth century, and to have been presented by the person for whom it was made to that treasury, hence the presence of the star upon it. In the beginning of the eighteenth century, several precious objects were surreptitiously removed from this treasury, and this reliquary seems to have disappeared at that time. It is stated that in an early inventory of the relics, this particular object is very carefully and accurately described, and that at one time it contained in addition to the particle of the true Cross, a portion of the sponge which was handed up to Christ at the time of the Crucifixion.

56. ROCK-CRYSTAL BOWL

This is a splendid example of rock-crystal, engraved with scroll-work, borders, and fruit, and having represented on each side a figure of a Nereid, having wings and the tail of a fish, and with a string of pearls about her neck. The two handles are composed of winged chimerical figures, the wings bent backwards and attached to the bowl. The foot is short and oval, and is mounted on a broad band of gold-work on which is set a pattern in enamel of alternate panels of open-work with double reversed C's, a square table-cut diamond being placed in the centre of each panel of scroll-work, and a button of red enamel in the centre of each panel of the reversed C's. The handles are attached to the top edge and side of the bowl by means of mounts of gold with central bands of black and gold enamel. Length, $8\frac{1}{2}$ inches; width across the handles, $9\frac{1}{4}$ inches; width of the bowl, $5\frac{7}{8}$ inches; width of the foot, $3\frac{1}{8}$ inches; length of the foot, $3\frac{5}{8}$ inches; height, $5\frac{1}{4}$ inches; height to the top handles, 8 inches; the centre of the bowl is engraved with an eight-pointed star.

This bowl was at one time in the possession of Queen Christina of Sweden (1626-1689) for whom it was said to have been mounted, the rock-crystal itself belonging to a somewhat earlier period.

From the Odescalchi collection in Rome, the owner of which acquired the bowl in that city after the death of the Queen in 1689.
Italian work of the seventeenth century, or possibly earlier.
Numbered at the Victoria and Albert Museum, London, 361.
See Plate XXXV.

Christina, Queen of Sweden, was the second daughter of Gustavus Adolphus, by his wife, Eleonore of Brandenburg. When her father left Germany in 1630 she was but four years old, and she was placed in the hands of Axel Oxenstiern, the Chancellor, and John Matthiæ, the King's Almoner, who were to carry on her education. At six years old she became Queen, her aunt Catherine being her guardian, and Oxenstiern remaining at the head of the Government. From him she received her instruction in statecraft, and at the age of eighteen reigned in her own right, but retained the



Plate XXXV

Rock-crystal Bowl. No. 56.

latter part of the sixteenth century, and to have been presented by the person for whom it was made to that treasury, hence the presence of the star upon it. In the beginning of the eighteenth century, several precious objects were surreptitiously removed from this treasury, and this reliquary seems to have disappeared at that time. It is stated that in an early inventory of the relics, this particular object is very carefully and accurately described, and that at one time it contained in addition to the particle of the true Cross, a portion of the sponge which was handed up to Christ at the time of the Crucifixion.

56. ROCK-CRYSTAL BOWL

This is a splendid example of rock-crystal, engraved with scroll-work, borders, and fruit, and having represented on each side a figure of a Nereid, having wings and the tail of a fish, and with a string of pearls about her neck. The two handles are composed of winged chimerical figures, the wings bent backwards and attached to the bowl. The foot is short and oval, and is mounted on a broad band of gold-work on which is set a pattern in enamel of alternate panels of open-work with double reversed C's, a square table-cut diamond being placed in the centre of each panel of scroll-work, and a button of red enamel in the centre of each panel of the reversed C's. The handles are attached to the top edge and side of the bowl by means of mounts of gold with central bands of black and gold enamel. Length, 8½ inches; width across the handles, 9¼ inches; width of the bowl, 5⅞ inches; width of the foot, 2¾ inches; length of the foot, 3⅝ inches; height, 5¼ inches; height to the top handles, 6 inches; the centre of the bowl is engraved with an eight-pointed star.

This bowl was at one time in the possession of Queen Christina of Sweden (1626–1689) for whom it was said to have been mounted, the rock-crystal itself belonging to a somewhat earlier period.

From the Odescalchi collection in Rome, the owner of which acquired the bowl in that city after the death of the Queen in 1689.

Italian work of the seventeenth century, or possibly earlier.

Numbered as the Victoria and Albert Museum, London, 361.

See Plate XXXV.

Christina, Queen of Sweden, was the second daughter of Gustavus Adolphus, by his wife, Eleonora of Brandenburg. When her father left Germany in 1630 she was but four years old, and she was placed in the hands of Axel Oxenstiern, the Chancellor, and John Matthiæ, the King's Almoner, who were to carry on her education. At six years old she became Queen, her aunt Catherine being her guardian, and Oxenstiern remaining at the head of the Government. From him she received her instruction in statecraft, and at the age of eighteen reigned in her own right, but returned the

Plate XXXV

Rock-crystal Bowl. No. 56.



Council of Regency as an advisory body. In 1649 she named her cousin, Charles Gustavus, as her successor, and in the following year solemnly took to herself the title of King. She was determined upon the advantage of her country in every possible way, and made peace with Denmark in order that Sweden might have an opportunity of encouraging her own arts and commerce. She carried on correspondence with learned men all over Europe, especially with Descartes and Grotius, urging their assistance in the promotion of science and learning in Sweden.

Although a wise woman in many ways, she gave up a certain amount of her time to what has been called cynical epicureanism, and, gradually becoming more and more luxurious in her habits, despised the people and the country of her birth, and longed for a wider field of knowledge. In 1654 she resigned the crown to her cousin, retaining only authority over certain districts, from which she took the revenue, and left Sweden for Brussels, where she renounced Lutheranism and then went on to Tyrol and eventually to Rome, where she was received into the Catholic Church, baptized and confirmed by Pope Alexander VII. In 1656 she paid a visit to France, and was lodged at Fontainebleau, where she caused her Grand Equerry, Gian Monaldesco, to be put to death by her guard, in revenge for his alleged betrayal of her secrets. This judicial murder created great indignation in France, and shortly after Queen Christina returned to Rome. Two years afterwards Charles Gustavus died, and she went back to Sweden to claim her throne. The Swedes, however, would have nothing to do with her, but she was compelled to sign a further deed of abdication, and return to Rome. Six years later she made a second effort to win the crown of Sweden, but her faith and her quarrelsome habits quite prevented success. She then made an effort to be crowned Queen of Poland, and when that failed her, returned once more to Rome, where she spent the last twenty years of her life. She took an active part in the Molinist controversy, was an ardent collector of books and manuscripts, and also gathered together many wonderful treasures in antiques, jewels, carvings in rock-crystal, and paintings. She died in 1689, and was buried in St. Peter's. Her magnificent library was purchased by Alexander VIII, and other treasures belonging to her were sold to Cardinal Odescalchi and the Duc d'Orléans.

57. VASE AND COVER OF ENGRAVED ROCK-CRYSTAL

The cup is circular and rests upon a tall column-shaped stem, opening out into a circular foot enclosed in a wreath of metal-work, composed of leaves rising from a rope pattern base which rests on the backs of three sea-horses. The stem is encircled, where it joins the cup, with a band of wrought strap-work, having above and below it wreaths of leaves to hold the cup and the stem. The upper edge of the cup is encircled with a band of metal-work, enclosed with a design of curves and leaves. The cover is of rock-crystal, similar to the foot, and is enclosed in a framework of strap design similar to that on the stem, from which rises a wreath of leaves, holding the rock-crystal in place. On the extreme apex of the cover is the figure of a man in full armour on horseback, holding

in his hand a long spear, the end of which rests on the ground, close to some flowers in raised metal-work. The cup is engraved, and represents Narcissus admiring his reflection in a pool of water. By his side, on the grass, he has laid down his bow and an arrow. The pool is fed by a stream of water which is represented as flowing out from some rock-work, in a dense wood, full of foliage and flowers. The engraving of the cup is signed "F. Zach." The cover and stem are both engraved in a design of flowers and curves, and do not appear to bear any signature. Engraved in the metal base is a monogram somewhat resembling a C and an M conjoined, and the figure 3—)M3. Height, 10 inches, including the horseman; height of the cup itself, $7\frac{1}{2}$ inches; width, $3\frac{1}{2}$ inches.

German work of the early seventeenth century.
Numbered at the Victoria and Albert Museum, London, 532.
See Plate XXXVI.

This cup must be attributed to a somewhat earlier date than that mentioned on the label attached to it at the Victoria and Albert Museum. The silver-work is clearly of the seventeenth century, latest Renaissance, very near to the year 1670, and with that date the engraving on the crystal fully agrees. The monogram and figure are probably not hall-marks, as might at first be supposed, but are, we suggest, signs signifying No. 3. In shape of lettering they are later than the silver on which they are engraved, belonging more probably to the early eighteenth century, and they may have been added by some collector who possessed other cups of a similar character, or by the curator of some museum, or, what is still more likely, by a goldsmith who repaired or added to the metal-work. It is suggested that the lowermost moulding of the metal-work has been either altered or added to, and it seems also quite possible that the three sea-horses on which the cup rests are not of the same date as the cresting which encircles the rock-crystal.

The signature on the crystal-work, "F. Zach," is a great puzzle, and very careful and lengthy investigation has been made respecting this name. There was a crystal cutter named Zacharias Betzer, who lived in the early part of the seventeenth century, and who is mentioned on page 85 of the 4th Heft of the Keramische Studien by August Demmin, and it is possible that this may have been his work, and that the F stands for *fecit*. The surmise has not, however, much to recommend it, and is merely made because in the list of crystal cutters this man, Zacharias Betzer, is the only person whose name approximates at all closely to this signature. Another suggestion which has been made is that the engraving should be attributed to one Daniel Zech, a goldsmith of Augsburg, who lived in 1615. In this case also the F would stand for *fecit*. Of Zech we know very little, save that he was responsible for twenty-four small engravings of ornaments representing groups, trophies of flowers, and heads. These are all signed "Daniel. Zech. Augustanus fecit." They are rare, but examples of them are to be seen in the Louvre. Inasmuch as this cup is clearly signed "Zach," and not



Plate XXXVI

Vase and Cover of engraved rock-crystal. No. 57.

Plate XXXVI

Vase and Cover of engraved rock-crystal. No. 57.



"Zech," we cannot attach much importance to this theory, but it seemed well to allude to it.

There was, however, a very ingenious wood-carver with the actual name F. Zach, who lived about 1684 in Thalhausen, and carved the choir-stalls in the church of the Benedictine convent at Ochsenhausen, near Biberach, in the kingdom of Würtemberg. He was, it seems, an expert joiner, a man of considerable artistic skill, and an artizan who employed himself in various branches of artistic labour. The choir-stalls that he carved are of oak and walnut, ornamented with small columns between which are niches decorated with garlands of fruit and flowers. They have an elaborate cornice, and above it is a frieze decoration of angels' heads, classic in style and arrangement. Considering the rules which bound the various guilds of that day, one would not naturally expect to find a wood-carver engraving crystal, but there does not appear to have been a definite guild, especially in the then Duchy of Würtemberg, controlling carvers in crystal, and it is possible that this man was employed by some local patron, tried his hand at crystal carving, and produced a notable cup. The theory is supported by the fact that the decoration on the engraving at the stem of the cup, a series of double curves from between which rise branches, is very closely allied to the carving of the frieze in these particular choir-stalls. It is unlikely that Zach had anything to do with the goldsmith's work in mounting the cup, but the crystal carving may have been a *tour de force* on his part, which was then taken to some well-known goldsmith, and mounted up. It will be remarked that there is no connection whatever between the decoration on the crystal and the design of the goldsmith work, or between the design on the cup itself, and the figure of the man in full armour on the cover. The carving of the crystal, in fact, seems as though it belonged to an even earlier date than the mounting, and the latter has been done a little carelessly, as though the goldsmith, not in full sympathy with the crystal carver, had not accepted any of his ideas of decoration, even going so far as to cover up some part of the engraved work on the crystal cup and on its cover, with the mounting. We suggest, therefore, that the Zach who has signed the cup was this village genius, and was responsible for the carving, while the goldsmith's work was done in another town.

The scene represented on the cup is a well-known one. Narcissus was the beautiful son of the river god Cephisus. He rejected the love of the nymph Echo, and Aphrodite punished him for this by inspiring him with a passion for the reflection of himself which he saw in a pool of water. He pined away in the desire for it, and hence to see one's reflection clearly in the water was considered by the ancient Greeks as a presage of death. The flower into which he was changed was held to be a symbol of perishableness or decay, and was dedicated to Hades. Persephone had just gathered a narcissus when she was carried off by Hades into the lower world.

58. GUZMÁN CROSS WITH RELICS, RICHLY MOUNTED IN ENAMELLED GOLD

This cross is formed out of one piece of rock-crystal, richly mounted, and has overlaid upon it various ornaments of enamelled gold. The four finials on the top, foot, and the ends of the two limbs are identical in character, save that in the front on the top are the letters I. N. R. I., in gold on a white enamelled ground. These finials are all richly decorated in conventional ornamentation of green, blue, and red, on a white ground, arranged to form panels at the end of each limb of the cross, and have borders separated by fine gold mouldings at the side of each panel. Cut out in the cross are eight cavities to contain relics: one in the head, one in each of the two side limbs, four in the lower limb, and one in the actual centre of the cross. Seven of these cavities are circular, and are bordered with rings of white and gold enamel. The eighth, which is at the centre of the cross, is cruciform, and is similarly bordered with an edge of white and gold enamel. Surrounding the cavity at the head of the cross is a representation in green and red enamel of the Crown of Thorns. Between the cavities are shown in relief work the emblems of the Passion. The Crown of Thorns already mentioned surrounds the cavity on the top. At the extreme ends of the two limbs are two of the nails with representations of drops of blood below, in scarlet enamel, and between the two circular cavities and the cruciform one, are, on the left, the hammer and, on the right, the pincers. Below the cruciform cavity is a gold dish, and on either side of it two heads to represent the priests and Pharisees. Below the next cavity are two crossed scourges. Below the second of the circular cavities appear the lantern, the nail dropping with blood, the ladder and St. Peter's sword with Malchus' ear lying upon it. Below the third circular cavity are the three dice and the seamless garment, and below the fourth circular cavity, at the very foot of the cross, is the pillar of scourging, surmounted by the cock, and the spear and reed with sponge, cross-wise. Of these emblems of the Passion the hammer is represented in blue, with a gold handle, the pincers in blue, the dish and scourges, spear, column, and reed all in gold; the two heads in gold, blue, and white; the lantern in blue and yellow, the ladder in white, St. Peter's sword in steel, with a gold handle and gold ear; the dice in white, the seamless garment in red, and the three nails in steel with the drops of blood in red. Within the cavities are relics: within that surrounded by the crown of thorns, a piece of the sacred winding-sheet; within the one on the left, a piece of Christ's inner vestment; within that on the right, a relic of St. Philip; within the first circular cavity on the base of the cross, a relic of St. Gregory; within the second, of St. Lazarus; within the third, of St. Nicholas; within the fourth, of St. Blaise; while within the cruciform cavity is a tiny morsel of the true Cross. All the relics are inscribed.



Plate XXXVII

Guzmán Cross with Relics richly mounted in enamelled gold. No. 58.

58. GUZMÁN CROSS WITH RELICS, RICHLY MOUNTED IN ENAMELLED GOLD

This cross is formed out of one piece of rock-crystal, richly mounted, and has overlaid upon it various ornaments of enamelled gold. The four finials on the top, foot, and the ends of the two limbs are identical in character, save that on the front on the top are the letters I. N. R. I., in gold on a white enamelled ground. These finials are all richly decorated in conventional ornamentation of green, blue, and red, on a white ground, arranged to form panels at the end of each limb of the cross, and have borders separated by fine gold mouldings at the side of each panel. Cut out in the cross are eight cavities to contain relics: one in the head, one in each of the two side limbs, four in the lower limb, and one in the actual centre of the cross. Seven of these cavities are circular, and are bordered with ridges of white and gold enamel. The eighth, which is at the centre of the cross, is cruciform, and is similarly bordered with an edge of white and gold enamel. Surrounding the cavity at the head of the cross is a representation in green and red enamel of the Crown of Thorns. Between the cavities are shown in relief work the emblems of the Passion. The Crown of Thorns already mentioned surrounds the cavity on the top. At the extreme ends of the two limbs are two of the nails with representations of drops of blood below, in scarlet enamel, and between the two circular cavities and the cruciform one, are, on the left, the hammer and, on the right, the pincers. Below the cruciform cavity is a gold dish, and on either side of it two heads to represent the priests and Pharisees. Below the next cavity are two gilded scourges. Below the second of the circular cavities appear the lantern, the reed dripping with blood, the ladder and St. Peter's sword with Malchus' ear lying upon it. Below the third circular cavity are the three dice and the seamless garment, and below the fourth circular cavity, at the very foot of the cross, is the pillar of scourging, surmounted by the cock, and the spear and reed with sponge, crossed. Of these emblems of the Passion the hammer is represented in blue, with a gold handle, the pincers in blue, the dish and scourges, spear, column, and reed all in gold; the two heads in gold, blue, and white; the lantern in blue and yellow, the ladder in white, St. Peter's sword in steel, with a gold handle and gold hilt, the dice in white, the seamless garment in red, and the three nails in steel with the drops of blood in red. Within the cavities are relics: within that surrounded by the crown of thorns, a piece of the sacred winding-sheet; within the one on the left, a piece of Christ's inner vestment; within that on the right, a relic of St. Philip; within the first circular cavity on the base of the cross, a relic of St. Gregory; within the second, of St. Lazarus; within the third, of St. Nicholas; within the fourth, of St. Blaise; while within the cruciform cavity is a tiny morsel of the true Cross. All the relics are inscribed.

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Plate XXXVII

Guzmán Cross with Relics richly mounted in enamelled gold. No. 58.


I·N·R·I
D. S. Philip.us
D. S. Nicol.
D. S. Blas

Length, $7\frac{7}{8}$ inches; width, 4 inches; length of shaft, $5\frac{3}{4}$ inches; width of shaft, $\frac{7}{8}$ of an inch; diameter of the top cavity, $\frac{7}{16}$ of an inch; diameter of either circular cavity, $\frac{1}{2}$ of an inch; width of the cruciform cavity, $\frac{9}{16}$ of an inch; width of the arm of the cruciform cavity, $\frac{3}{16}$ of an inch. On the top of the cross are two movable rings.

Spanish work, *circa* 1580.
Numbered at the Victoria and Albert Museum, London, 955.
See Plate XXXVII.
See Colour Plate in Edition de luxe, No. 24.

This remarkable cross has had a curious and romantic history. From one informant in Spain we are given to understand that it was originally in the possession of a collector in Madrid, a certain General Nogues, who purchased it from his servant for a sum which was under a hundred francs. It was then an ebony cross, not a rock-crystal one, but in every other respect was identical with its present appearance. Later on, it passed through several important collections, and was at one time in the hands of an eminent collector in Madrid, Señor Ricardo Traumann, and from him came into the possession of a French collector. When it was in France the body of the cross was changed from ebony to rock-crystal, and the relics and exquisite enamel-work were transferred from the original somewhat broken cross to the new one. It is not known for certain when or by whom the change was made, but all the objects on the cross were very skilfully transferred, and the result, although very unfortunate from the historical point of view, constituted no doubt an improvement in artistic effect.

From another source of information we find that the manservant who originally possessed the cross was a native of Léon, and that he, his father, and grandfather, had been in the service of the Guzmán family, residing in the famous palace or Casa Solar of Alonso Perez de Guzmán, *el Bueno*, which is situate on the north side of the Plaza San Marcello in Léon. This splendid house was built in 1560 by Bishop Juan Quiñones y Guzmán, who was an ancestor of the ex-Empress Eugénie, and it is now the seat of the Provincial Diet for Léon. It is impossible to say how the cross came into the possession of this servant, as he has been dead for many years, but it seems clear that it was a Guzmán family possession, which was either given over to him for safe custody, or came to him as a gift from some member of this noble family.

The Spanish authorities consider that the enamel-work belongs to the period of 1580, rather than to that of 1600, to which it has hitherto been ascribed.

59 and 60. PAIR OF ROCK-CRYSTAL VASES

THESE vases are oviform in shape, each having two handles and curved central orifices with a quatrefoil shaped neck, and are supported on a stem and oval fluted base. The two handles represent dolphins, and the whole vase is richly engraved with a scroll pattern and festoons of fruit and flowers. They have been broken and very skilfully repaired. The central opening, handles, and stem, rise from engraved gold-work enamelled in black and black and white, and on the bases are two bands of gold enamelled in black. Height, $6\frac{7}{8}$ inches; the mouths measure $3\frac{3}{8}$ inches by $2\frac{7}{8}$ inches; the bowls, 6 inches by $8\frac{1}{2}$ inches across the handles; the feet, 3 inches by $3\frac{5}{8}$ inches.

These vases were originally in the collection of Prince Nicolas Dmetri Kuchilieff, and were, it is stated, a gift from an Italian Duke, probably of Milan, to his grandfather. They passed into the possession of Mr. T. M. Whitehead, and were sold (Lot 62) at the sale of his collection, 10th May, 1898. The mounts are by Morell of Paris, having been made to the order of Prince Kuchilieff to replace others which had been broken in transit, when the whole vase suffered severe damage in a railway accident.

Italian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 360 and 362.
See Plate XXXVIII.

61. ROCK-CRYSTAL VASE IN THE FORM OF A MONSTER WITH TWO WINGS

THE creature is represented as scaled like a fish, the wings similarly scaled, and with a curly tail. There is a slight fin from the breast below the body, to the tail, and it stands upon two feet like bear's claws, having each of them four toes, three in front and one behind. The neck is short, the head large, and the mouth wide open. The eyes are formed of two rubies, each set in gold. A mount of gold enamel surrounds the mouth, extends down the jaw, and around the head, and falls in the appearance of drapery at the back and front of the head. In it are set twenty small rectangular table-cut diamonds to represent teeth, and on either side of the mouth is a rosette with four red stones, and beneath, on the neck on either side, a similar red stone, set in a square mount, and yet another adorns the enamelled blue drapery which falls below the mouth on the neck. The lower part of the neck is encircled with a band of gold enamelled in alternate ovals of red and green, divided by similar work in black and white, and on this band are set three rectangular diamonds. A similar band of alternate ovals of red and green, separated by black enamel-work, fastens each of the wings to the body, and each

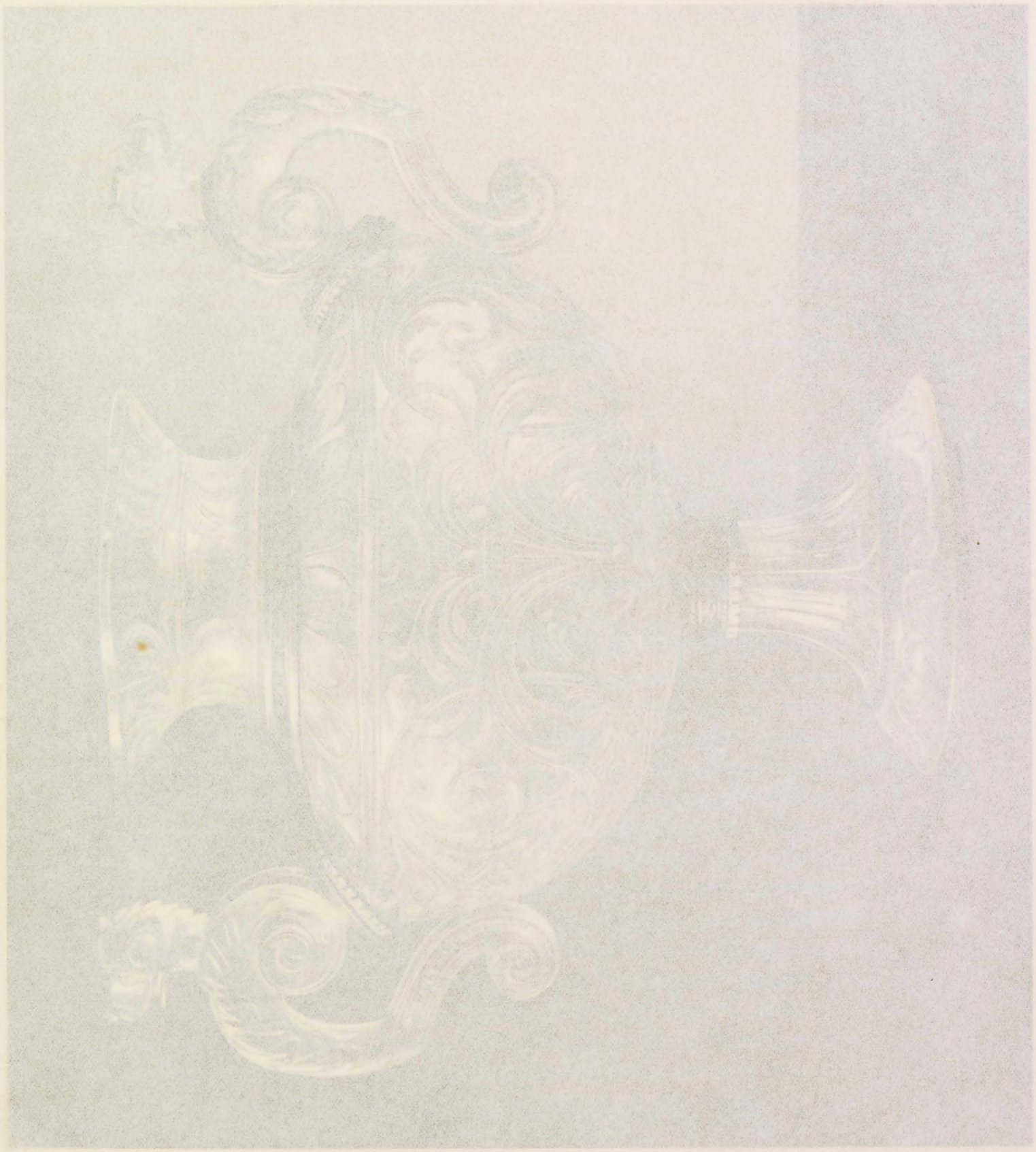


Plate XXXVIII

Pair of rock-crystal Vases. Nos. 59 and 60.

59 and 60. PAIR OF ROCK-CRYSTAL VASES

These vases are oviform in shape, each having two handles and curved central orifices with a quatrefoil shaped neck, and are supported on a stem and oval fluted base. The two handles represent dolphins, and the whole vase is richly engraved with a scroll pattern and festoons of fruit and flowers. They have been broken and very skilfully repaired. The central opening, handles, and stem, rise from engraved gold-work enamelled in black and black and white, and on the bases are two bands of gold enamelled in black. Height, 6⅛ inches; the mouths measure 3⅜ inches by 2½ inches; the bowls, 6 inches by 8½ inches across the handles; the feet, 3 inches by 3½ inches.

These vases were originally in the collection of Prince Nicolas Dmetri Kuchilieff, and were, it is stated, a gift from an Italian Duke, probably of Milan, to his grandfather. They passed into the possession of Mr. T. M. Whitehead, and were sold (Lot 62) at the sale of his collection, 10th May, 1898. The mounts are by Morell of Paris, having been made to the order of Prince Kuchilieff to replace others which had been broken in transit, when the whole vase suffered severe damage in a railway accident.

Italian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 360 and 362.
See Plate XXXVIII.

61. ROCK-CRYSTAL VASE IN THE FORM OF A MONSTER WITH TWO WINGS

The creature is represented as scaled like a fish, the wings similarly scaled, and with a curly tail. There is a slight fin from the breast below the body, to the tail, and it stands upon two feet like bear's claws, having each of them four toes, three in front and one behind. The neck is short, the head large, and the mouth wide open. The eyes are formed of two rubies, each set in gold. A mount of gold enamel surrounds the mouth, extends down the jaw, and around the head, and falls in the appearance of drapery at the back and front of the head. In it are set twenty small rectangular table-cut diamonds to represent teeth, and on either side of the mouth is a rosette with four red stones, and beneath, on the neck on either side, a similar red stone, set in a square mount, and yet another adorns the enamelled blue drapery which falls below the mouth on the neck. The lower part of the neck is encircled with a band of gold enamelled in alternate ovals of red and green, divided by similar work in black and white, and on this band are set three rectangular diamonds. A similar band of alternate ovals of red and green, separated by black enamel-work, fastens each of the wings to the body, and each

Plate XXXVIII

Pair of rock-crystal Vases. Nos. 59 and 60.





Plate XXXIX

Rock-crystal Vase in the form of a monster with two wings. No. 61.

Plate XXXIX

Rock-crystal Vase in the form of a monster with two wings. No. 91.





Plate XL

Rock-crystal Vase, as in Plate XXXIX.

Plate XL

Rock-crystal Vase, as in Plate XXXIX.



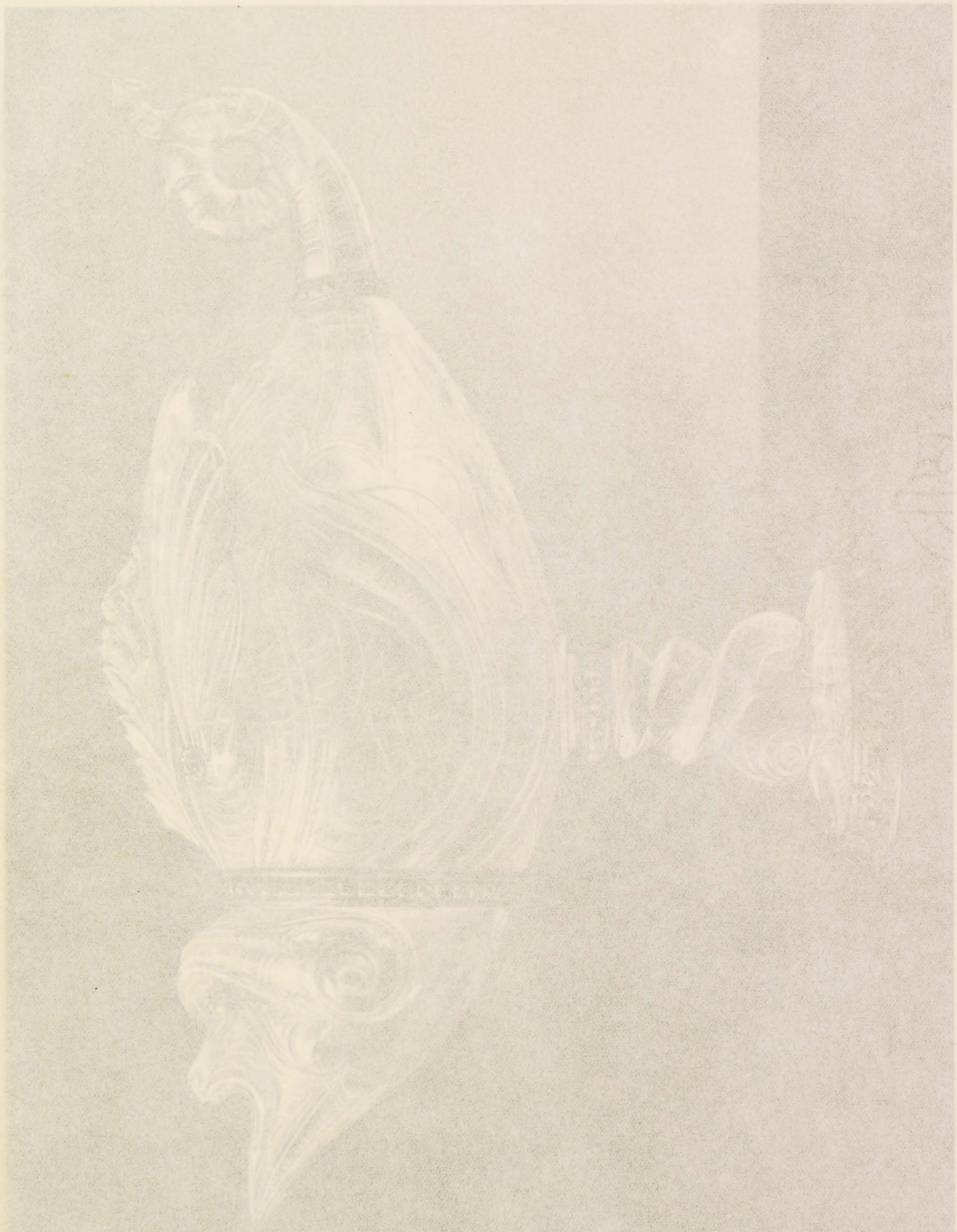


Plate XLI

Vessel of rock-crystal in the shape of a fish. No. 62.

Plate XLI

Vessel of rock-crystal in the shape of a fish. No. 95.



band bears one square table-cut diamond. The tail is attached to the body by a band of the same kind of work, corresponding with those on the neck and the wings and bearing upon it three diamonds. The legs are attached to the body by another band, having two diamonds, and the flat base from which the feet are carved is mounted in enamelled gold to match the rest of the work, and decorated with alternate panels of red and red and green decoration, separated by black engraving, and at the foot of this mount are three diamonds set in square bezels. Height to the head, $8\frac{1}{2}$ inches; height to the tail, $7\frac{5}{8}$ inches; length, $6\frac{3}{4}$ inches.

The mounts are later in date than the rock-crystal.

From the family collection of Lord Hastings, whose ancestor purchased it in the early eighteenth century.

Italian, late sixteenth-century work.

Numbered at the Victoria and Albert Museum, London, 363.

See Plates XXXIX and XL.

62. VESSEL OF ROCK-CRYSTAL IN THE SHAPE OF A FISH

The whole of the vessel is formed of crystal, the stem and foot upon which it rests being of the same material as the body. The figure is engraved all over with curving lines, has an erect fin on the top of the back, two wings, a tail which is curled and terminates in a point, and a large open mouth. The eyes are green stones, that on the right having a bluer tinge than the one on the left; the head and tail are attached to the body by means of wrought gold bands, set with a series of red stones on their inner circumference. The fins are attached by bands of wrought gold, and by pins which pass through the fin and the body, and terminate on the exterior of the fish in little roses of black and white enamel, surmounted by a red stone. The stem is attached to the fish by means of a gold band set with red stones similar to those which surround the head and the tail, and it is formed of two dolphins with intertwined tails. The base is enclosed in a band of gold-work having panels of open gold wire-work, divided from each other by red stones set in gold bezels. Height, $7\frac{3}{4}$ inches; length, 12 inches.

From the Magniac collection, and afterwards in the possession of Sir Thomas Gibson Carmichael.

Italian work of the sixteenth century, the mounts being of comparatively recent date.

Numbered at the Victoria and Albert Museum, London, 354.

See Plate XLI.

63. ROCK-CRYSTAL CUP MOUNTED IN SILVER

The body of this splendid cup is composed of unusually thick rock-crystal, roughly cut into flanges, and in places beautifully iridescent. The handle is also of rock-crystal, and is carved from a piece which projects from the body of the cup. The cup is supported by three curved bands of silver, each band having scalloped edges, and a rope-like ornamentation down its centre. These bands are joined to the rim and to the foot. The foot is of silver, like the base of a chalice, and composed of eight circular-ended lobes, falling from a common centre, forming an octagonal figure. Each lobe is edged with a narrow border of St. Andrew's crosses, in chased work. The rim of the cup is twelve-sided, and finished with a band of foliage, falling from a rope pattern, somewhat similar to that of the three metal supporting bands, but richer in detail. It has an inner rim which was intended to support the cover. On the top of the foot is a device worked in enamel, which can be seen through the rock-crystal cup. It takes the form of a V, elaborated into the shape of a lily, in blue and purple enamel, surrounded by a C in green enamel, formed out of the leaf of the lily. The oval terminates in a triple ornament of green, and a similar ornament occurs part-way along its edge. Height, $5\frac{3}{4}$ inches; width across the handle, $6\frac{1}{2}$ inches; width of the mouth, $3\frac{3}{8}$ inches; width of the foot, $3\frac{3}{4}$ inches. To the cup has been supplied a loose circular lid with a ring handle. This does not belong to it, as the original lid was clearly twelve-sided, and rested on the rim of the cup.

It came from the collection of an eminent French connoisseur, who desired that his name should not be mentioned in connection with it, and to Mr. Morgan's collection through M. Jacques Seligmann.

It is stated at one time to have formed part of the treasure at Hermannstadt, and to have been a gift to that treasure from a bishop in the early sixteenth century.

The mounting has been attributed in Dresden to Gabriel Gipfel, a painter and goldsmith, who, according to Dr. Marc Rosenberg, became free of the Guild of Nuremberg on 4th October, 1555, but it is more probably the work of a craftsman of an earlier date.

This cup is illustrated and described in the catalogue of Mr. Morgan's collection of Old Plate, Plate LXII, but is again illustrated in this volume, as its history has only just been identified.

German work of the latter part of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 872.
See Plate XLII.



Plate XLII

Rock-crystal Cup mounted in silver. No. 63.

63. ROCK-CRYSTAL CUP MOUNTED IN SILVER

The body of this splendid cup is composed of unusually thick rock-crystal, roughly cut into flanges, and in places beautifully iridescent. The handle is also of rock-crystal, and is carved from a piece which projects from the body of the cup. The cup is supported by three curved bands of silver, each band having scalloped edges, and a rope-like ornamentation down its centre. These bands are joined to the rim and to the foot. The foot is of silver, like the base of a chalice, and composed of eight circular-ended lobes, falling from a common centre, forming an octagonal figure. Each lobe is edged with a narrow border of St. Andrew's crosses, in chased work. The rim of the cup is twelve-sided, and finished with a band of foliage falling from a rope pattern, somewhat similar to that of the three metal supporting bands, but richer in detail. It has an inner rim which was intended to support the cover. On the top of the foot is a device worked in enamel, which can be seen through the rock-crystal cup. It takes the form of a V, elaborated into the shape of a lily, in blue and purple enamel, surrounded by a C in green enamel, formed out of the leaf of the lily. The oval terminates in a triple ornament of green, and a similar ornament occurs part-way along its edge. Height, 5¾ inches; width across the handle, 6½ inches; width of the mouth, 3⅜ inches; width of the foot, 3¾ inches. To the cup has been supplied a loose circular lid with a ring handle. This does not belong to it, as the original lid was clearly twelve-sided, and rested on the rim of the cup.

It came from the collection of an eminent French connoisseur, who desired that his name should not be mentioned in connection with it, and to Mr. Morgan's collection through M. Jacques Seligmann.

It is stated at one time to have formed part of the treasure at Hermannstadt, and to have been a gift to that treasure from a bishop in the early sixteenth century.

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German work of the latter part of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 872.
See Plate XLII.

Plate XLII

Rock-crystal Cup mounted in silver. No. 63.



64. OVAL MEDALLION OF ENGRAVED ROCK-CRYSTAL

THE engraved work on this plaque represents a combat between horsemen on the sea-shore, with a walled city in the background, defended by a fort. In front of the fort is a harbour with six boats, the entrance guarded by a fortress, and there are other boats and six large ships outside the harbour, and another small walled-in fort or castle on the land to protect them. The engraving is signed IOANNES B.F. It is set within a frame of conventional decoration of quatrefoil panels, each with a central ornament, and between every four panels a decorated one, those at the top, bottom, and two sides being richly decorated in green and blue, and those between plain ovals of red enamel. On the top is a fixed ring rising out of a coronet of leaves by which the plaque is suspended. Width, $4\frac{1}{2}$ inches; height, $4\frac{1}{4}$ inches; width of the crystal itself, 4 inches; height, $3\frac{3}{8}$ inches.

This crystal plaque was exhibited at the South Kensington Museum in June, 1862, at the special exhibition of works of art of the Mediaeval and Renaissance periods, and is thus described in the catalogue edited by Mr. (afterwards Sir) J. C. Robinson. It will be noticed that it was then in an entirely different mount:

"No. 7624.—Oval plaque of crystal 4 inches by 3 elaborately carved in relief, with the representation of the landing of an army from a fleet of vessels, and an engagement with an opposing force; mounted in ormolu frame and square pedestal. On the stem is a large sard intaglio of an angel bearing away two children. It is surmounted by a silver statuette of Harpocrates. Height, $11\frac{1}{2}$ inches. Lent by A. J. B. Beresford Hope." See Catalogue, page 665.

It is suggested that the scene on the plaque represents the city and port of Syracuse.

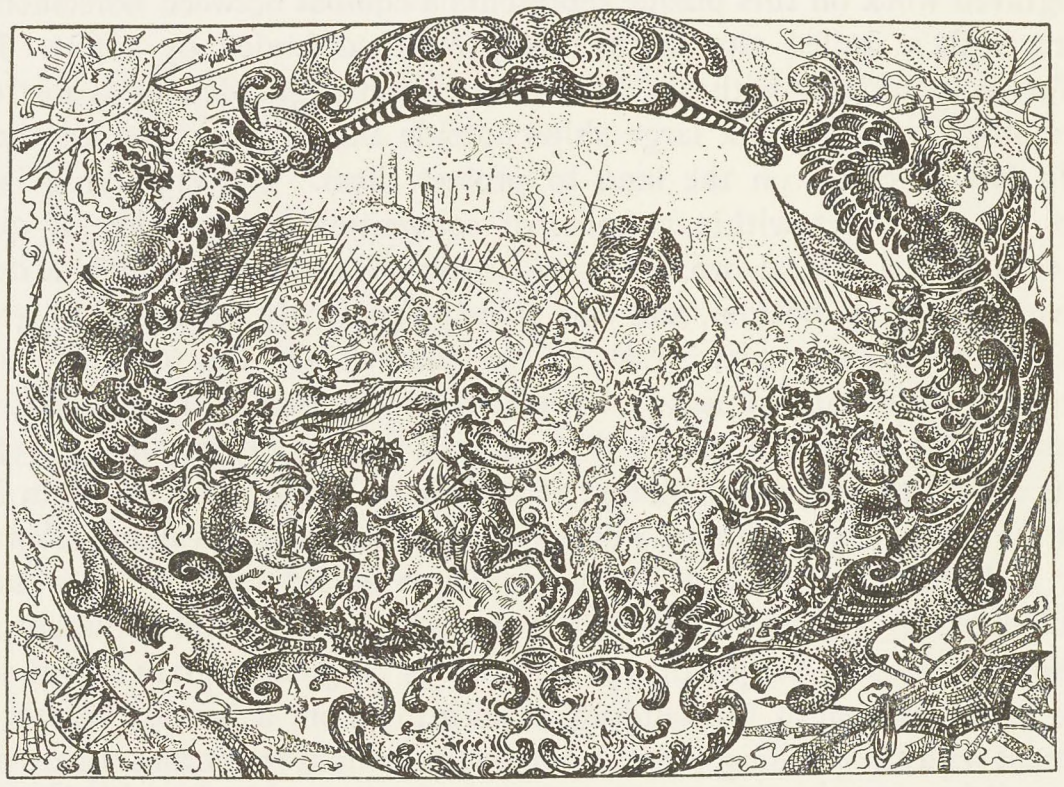
Giovanni Bernardi was born in 1495, and died in Faenza in 1555. He was a goldsmith of Castelbolognese, and is also known as a medallist and graver. Alfonso, Duke of Ferrara, engaged him as medallist, and he worked for Charles V until he became Master of the Papal mint under Clement VII about 1534. He was the first crystal cutter whose work seems comparable with that of the antique craftsmen, and work from his hand was worthy of being set in gold. Charles V made him a present of 100 golden florins for one of his medals. Cardinal Alessandro Farnese was one of his principal protectors.

Among his works we find cited

A silver gilt casket with six large oval medallions of cut crystal, for Alfonso Farnese, now in the Museo Nazionale, Naples. The Rape of Ganymede, cut in rock-crystal for Charles V, signed I. O. G. B. Prometheus and the Eagle, cut in rock-crystal, signed IOVANES. B., and Phaethon's Fall, cut in the same material.

All these were declared to have been from designs by Michael Angelo. He also worked from designs by Perino del Vaga. There is a Lion Hunt in the collection

of the Duke of Devonshire signed with the artist's name IOAN DE CASTRO BŌN. The Battle of the Centaur with the Lapithae, signed IOHANNIS OPUS, is Bernardi's largest known work, and measures about $3\frac{1}{3}$ inches by $4\frac{1}{4}$ inches.



A design attributed to Bernardi and here reproduced, bears a striking resemblance to that on the plaque.

Italian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 974.
See Plate XLIII.

65. ROCK-CRYSTAL TANKARD

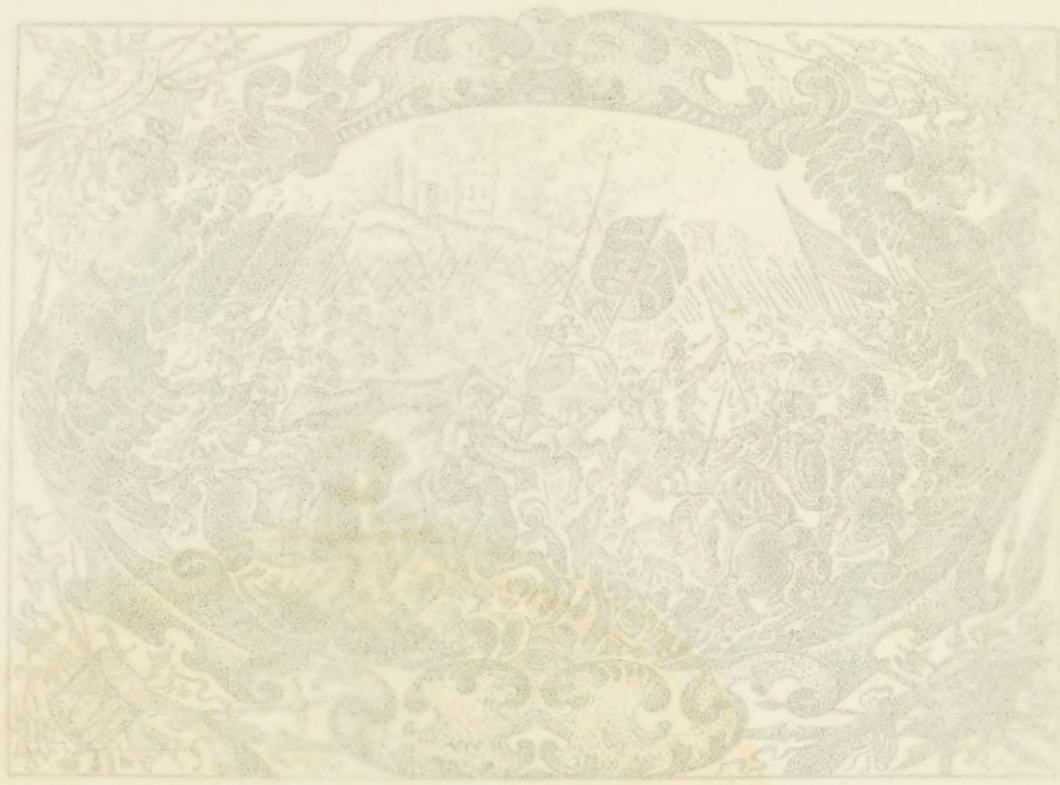
THE body, base, handles, cover, and central ornament of the cover, of this tankard are of rock-crystal, worked in curves, the handle representing a monster with a fish's tail. The eyes are rubies, and the handle is attached to a scroll of rock-crystal by means of a band of wrought metal-work, enamelled with two panels of decoration, green, red, and white, each set with a pink stone and further ornamented top and bottom with a square table-cut diamond in a gold bezel. The lid is surrounded by a band of wrought metal-work, upon which are ornaments of wreaths enamelled in red, green, and white, each ornament composed of two scrolls set in opposition to one another, and united by means of a square panel, each alternate panel set with a red stone or a diamond, eight panels in all surrounding



Plate XLIII

Oval Medallion of engraved rock-crystal. No. 64.

of the Duke of Devonshire signed with the artist's name IOAN DE CASTRO BŌN. The Battle of the Centaur with the Lapithae, signed IOHANNIS OPUS, is Bernardi's largest known work, and measures about 3¾ inches by 4¼ inches.



A design attributed to Bernardi and here reproduced, bears a striking resemblance to that on the plaque.

Italian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 974.
See Plate XLIII.

65. ROCK-CRYSTAL TANKARD

THE body, base, handles, cover, and central ornament of the cover, of this tankard are of rock-crystal, worked in curves, the handle representing a mermaid with a fish's tail. The eyes are rubies, and the handle is attached to a scroll of rock-crystal by means of a band of wrought metal-work, enamelled with two panels of decoration, green, red, and white, each set with a pink stone and further ornamented top and bottom with a square table-cut diamond in a gold band. The lid is surrounded by a band of wrought metal-work, upon which are ornaments of wreaths enamelled in red, green, and white, each ornament composed of two scrolls set in opposition to one another, and united by means of a square panel, each alternate panel set with a red stone or a diamond, eight panels in all surrounding

Plate XLIII

Oval Medallion of engraved rock-crystal. No. 64.





Plate XLIV

Rock-crystal Tankard. No. 65.

Plate XLIV

Rock-crystal Tankard. No. 95.



the lid. The base of the tankard is set in a mount of exactly similar character, but larger in every way, and there are ten square panels, with alternate red stones and diamonds. In the centre of the lid is an ornament of metal-work enamelled in four groups of leaves, each group decorated by a square stone, two being red stones and two diamonds, with an acorn of engraved rock-crystal rising from it. The base of the tankard is quite plain. There is an inner rim to the tankard, on which the cover rests. Height, $6\frac{3}{4}$ inches; width across the handle, $6\frac{3}{4}$ inches; width of the base, 5 inches.

German work of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 823.
See Plate XLIV.

66. COVERED CUP OF ROCK-CRYSTAL

In this fine standing cup the body, stem, knop, base, and cover, are all of crystal, and are mounted in silver, parcel gilt. The cup is oval in shape, and is engraved in deep lines of incised work. It is supported by three bands of silver which rise from three large leaves between three smaller ones, and finish in mask heads representing women, attached to the rim of engraved metal forming the mouth of the vase. This rim is in the form of a double moulding, half of which clasps the cup, the other half forming the neck of the opening. Above it is the lid of similar metal-work, enclosing a curved circle of rock-crystal which is its centre, from the summit of which rises an acorn of rock-crystal, set upon an ornament of five leaves, and pierced by a stem terminating in a small button. The foot of the vase is composed of a stem, knop, and curved foot. The stem is vase-shaped, mounted in silver, a band of the metal surrounding the middle of it, and another being about the top, and the two bands are connected by brackets. It rises from a group of metal leaves. Below it is the crystal knop, supported by an upper and lower band of four leaves each, and below them again is the curved foot, fastened at its upper part by a wreath of eight leaves, and rising from a circular band composed of four concentric mouldings, the innermost one being of leaves rising from a rope pattern. The stem and knop are engraved. The rock-crystal of the foot is plain. The lid is attached to the cup by means of a small hook and eye, and has been hinged, but only the holes remain with which the hinge was fastened. Height, $9\frac{1}{2}$ inches; width of the base, $3\frac{1}{8}$ inches; width of the top, $2\frac{1}{4}$ inches.

It is probable that the foot is of later date than the cup. There are no Hall-marks.

Described and illustrated in the catalogue of Mr. Morgan's Old Plate, see Plate LXXX.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue of it prepared in 1904 by M. Emile Molinier, under No. 149.
Generally considered to be German work of the late sixteenth century, but we are disposed to suggest that the mounts are English. They have very much more the appearance of English workmanship than of German.
Numbered at the Victoria and Albert Museum, London, 986.
See Plate XLV.

It should be remarked that this cup and cover very closely resemble a fine cup in the Wallace collection, which appears in Gallery XIV, Case A. That also is of rock-crystal, mounted in silver-gilt, and is of the same character as, and very similar in design to, that now under consideration. It is, however, quite certainly not so early in date as is the example in the Morgan collection, the finish of the cup in the Wallace Gallery is more elaborate and fuller of detail, whereas that in the Morgan collection is bolder, stronger, and simpler work.

67. RELIQUARY IN THE FORM OF A COLUMN OF ROCK-CRYSTAL, SET UPON A ROCK-CRYSTAL BASE

The capital of the column is a very free rendering of the Corinthian style, and is of wrought gold, enamelled in green, red, and white, having upon its top surface an exquisite leaf pattern of similar enamel. The mouldings of the base and two of the columns are enamelled in red and white, but the third and central one is enamelled in black and gold. Below the column is a square base set in a double moulding of black and white enamel, and standing upon four gold balls. There is a small figure of Christ in wrought gold, with white enamelled drapery about the loins, represented as bound to the crystal column by a gold twisted rope. Within the column is a small relic of the original column at Rome. Height, $4\frac{5}{8}$ inches; height of the column, 4 inches; height of the crystal cylinder, $2\frac{1}{2}$ inches; height of the crystal base, $\frac{3}{8}$ of an inch; height of figure, $1\frac{3}{8}$ inch; width of the pillar, $\frac{1}{2}$ of an inch; width of the capital, $\frac{7}{8}$ of an inch; width of the crystal base, 1 inch; width of the enamelled base, $1\frac{1}{4}$ inch.

From the collection of a well-known connoisseur of Dijon.
Spanish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 873.
See Plate XLVI.
See Colour Plate in Edition de luxe, No. 25.

This reliquary at one time formed a part of the treasury preserved in the



Plate XLV

Covered Cup of rock-crystal. No. 66.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue of it prepared in 1904 by M. Emile Molinier, under No. 149.
Generally considered to be German work of the late sixteenth century; but we are disposed to suggest that the mounts are English. They have very much more the appearance of English workmanship than of German.
Numbered at the Victoria and Albert Museum, London, 986.
See Plate XLV.

It should be remarked that this cup and cover very closely resemble a fine cup in the Wallace collection, which appears in Gallery XIV, Case A. That also is of rock-crystal, mounted in silver-gilt, and is of the same character as, and very similar in design to, that now under consideration. It is, however, quite certainly not so early in date as is the example in the Morgan collection, the finish of the cup in the Wallace Gallery is more elaborate and fuller of detail, whereas that in the Morgan collection is bolder, stronger, and simpler work.

67. RELIQUARY IN THE FORM OF A COLUMN OF ROCK-CRYSTAL, SET UPON A ROCK-CRYSTAL BASE

The capital of the column is a very free rendering of the Corinthian style, and is of wrought gold, enamelled in green, red, and white, having upon its top surface an exquisite leaf pattern of similar enamel. The mouldings of the base and two of the columns are enamelled in red and white, but the third and central one is enamelled in black and gold. Below the column is a square base set in a double moulding of black and white enamel, and standing upon four gold balls. There is a small figure of Christ in wrought gold, with white enamelled drapery about the loins, represented as bound to the crystal column by a gold twisted rope. Within the column is a small relic of the original column at Rome. Height, 4½ inches; height of the column, 4 inches; height of the crystal cylinder, 2½ inches; height of the crystal base, ⅛ of an inch; height of figure, 1⅝ inch; width of the pillar, ¼ of an inch; width of the capital, ½ of an inch; width of the crystal base, 1 inch; width of the enamelled base, 1½ inch.

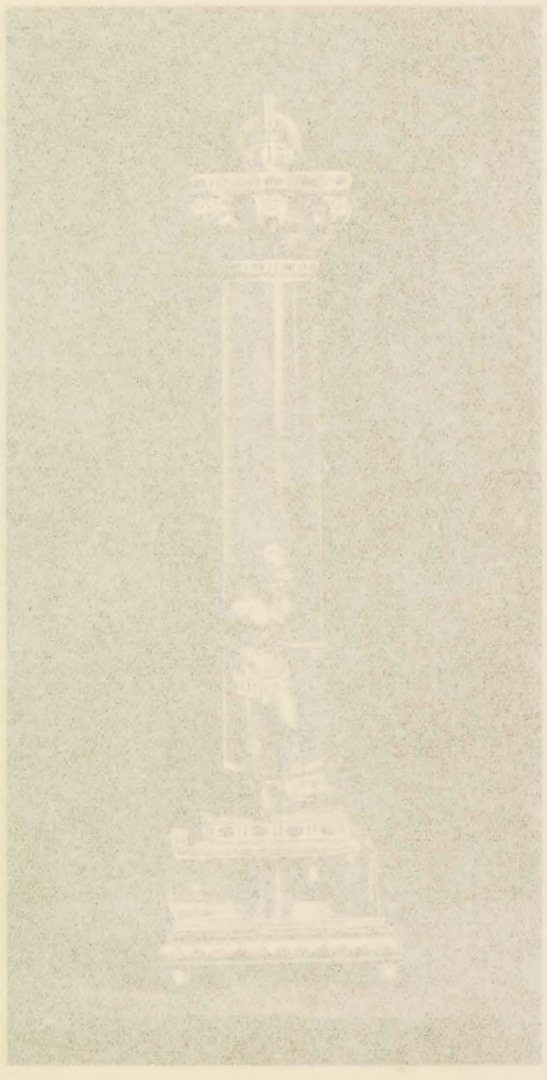
From the collection of a well-known connoisseur of Dijon.
Spanish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 873.
See Plate XLVI.
See Colour Plate in Edition de luxe, No. 25.

This reliquary at one time formed a part of the treasury preserved in the

Plate XLV

Covered Cup of rock-crystal. No. 66.





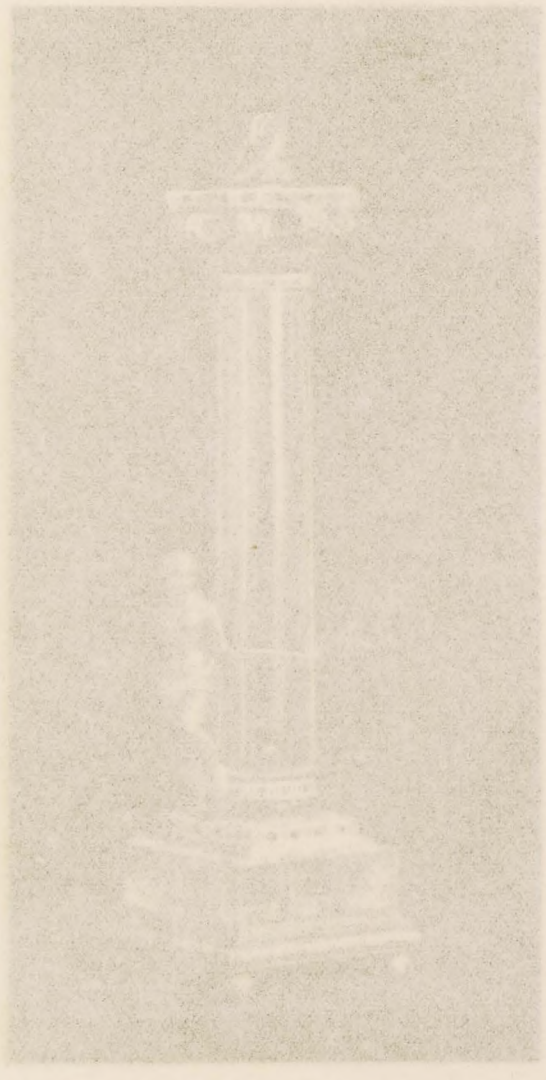
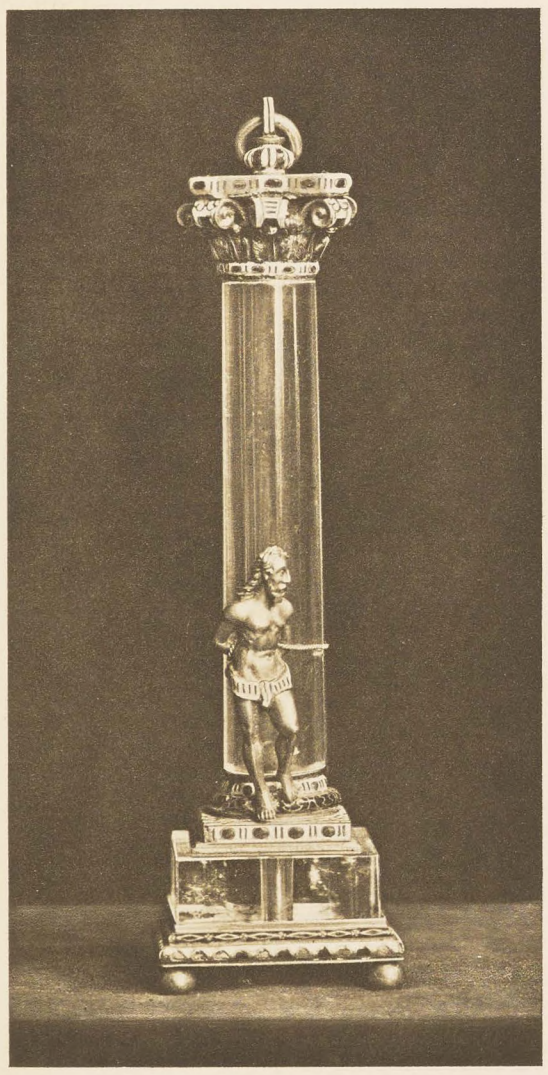


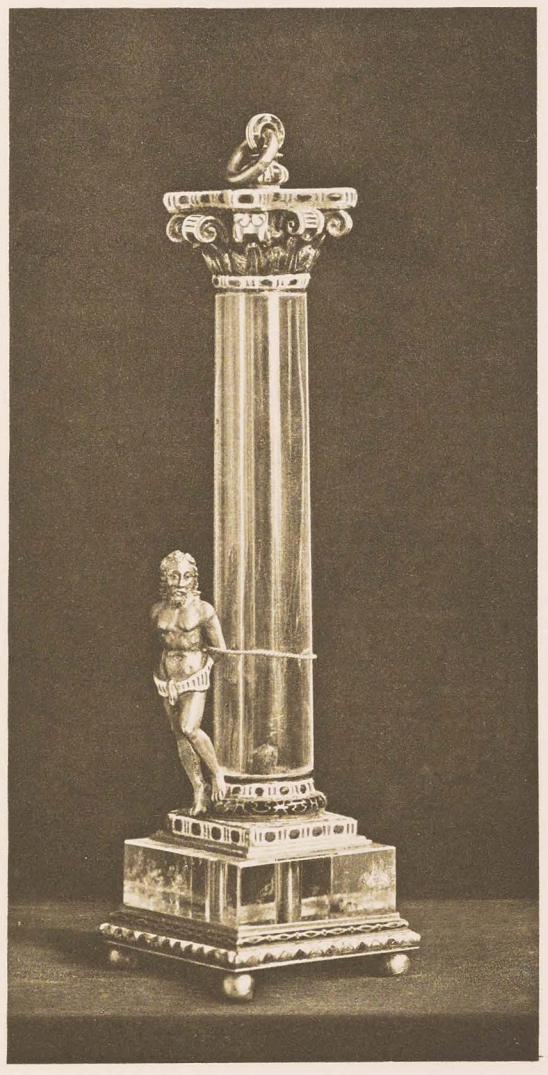
Plate XLVI
Reliquary in the form of a column of rock-crystal set upon a rock-crystal base. No. 67.

Plate XLVI

Kaffirstry in the form of a column of rock-crystal set upon a rock-crystal base. No. 97.







Sagrario and belonging to the Shrine of Nuestra Señora Maria Santisima del Pilar at Zaragoza. It came to the Sagrario from Rome, and was the gift of an ecclesiastic of high rank. In 1870 the accumulated treasures of the Shrine were catalogued, and a large number of them sold, realizing about £20,000, and "with this money the cathedral was finished." At this sale the column passed into the hands of a dealer in Madrid, who sold it to Count Schevitsch, the Russian Ambassador to Spain, and in his collection it remained for many years.

What is stated to be the actual column at which Christ was scourged is now preserved in the Church of S. Prassede, in Rome. It is a piece of Egyptian granite, blotched in large patches of black and white, and was brought from Jerusalem, in 1223, by Cardinal Giovanni Colonna, Titular of the Church. The device of his family having been a column, he set himself resolutely to find the Sacred Column which was referred to by Silvia in her "Peregrinatio," written in the last quarter of the fourth century. She says: "Statim unusquisque animosi vadent in Syon orare ad columnam illam ad quam flagellatus est Dominus."

The column has certainly been in the Church of S. Prassede since it was first deposited in the Chapel of S. Zeno, by the Cardinal. Relics of it were often sent to Spain in return for relics of the Spanish sacred column (El Pilar) the one of jasper at Zaragoza, on which the Virgin is said to have alighted when she manifested herself to St. James on the banks of the River Ebro, as he passed through Zaragoza.

68. ROCK-CRYSTAL AND ONYX HOLY-WATER STOUP

The vessel for containing the holy water is composed of onyx, three-lobed, and is lined with gilt metal. It is set into a gilt support, in the form of a winged head, with the wings stretching up round the sides to the stoup. Above and around the stoup is a large elaborate gilt metal panel, composed as follows: the central part an octagonal panel of engraved rock-crystal, having at each of its corners triangular panels of lapis lazuli, on the two uppermost of which are square bezels, rising out of tiny florets of alternate red and white enamel, set in the centre of the triangular panels, while in the top of each bezel is a square table-cut diamond. Above and below and on either side of this octagonal panel, with its four corners of lapis lazuli, are rectangular panels of rock-crystal, plain and with bevelled edges. In front of the two side rectangular panels are two twisted columns of rock-crystal: their bases set upon two square masses of lapis lazuli, which rise from brackets of carved rock-crystal, forming winged heads, and situated one on either side of the stoup. The capitals of these columns are of ormolu, and finish in square blocks of lapis lazuli. There is some enamel work above the capitals, composed of floral decoration in green, red, and white, and on the front of each is a red stone set in a gold mount.

Above the blocks of lapis lazuli, which are uppermost on the two columns, is a platform of ormolu moulding, and from it rise three ornaments, forming the apex of the whole object. The central ornament is an irregular shaped panel of lapis lazuli, having set upon its front a fine Graeco-Roman gem of brown and white sardonyx, representing a man, profile to the right, with a wreath of laurel about his head. The panel of lapis lazuli is set in an ormolu frame of scroll-work, decorated with dots of black enamel, and upon its extreme apex is the figure of a man in carved dull red carnelian, full faced, and having a circular cap upon his head. The other two ornaments, one on either side of the central one, are similar, each composed of a panel of lapis lazuli, on the front of which is a small circular shell cameo of a child's head. The pieces of lapis lazuli are set in a richly moulded ormolu frame, surmounted by a short double ball of carved rock-crystal.

At the extreme base, on either side of the onyx stoup, are bunches of flowers and fruit in wrought metal-work, enamelled in natural colours. At the base of each twisted column on the front of the lower panel of lapis lazuli is set a chimerical head of an animal in ormolu. The central octagonal panel has a richly carved border of curves and lines, and is engraved with a representation of the Virgin kneeling before the Holy Child in a landscape with palm trees. The Child is on the ground in a basket surrounded by radiating tongues of light. The Virgin is clad in a long robe and wears a crown consisting of a studded band with triangular ornament. Her hands are crossed on her breast, and her hair falls around her face and over her shoulders. She has no halo. The octagonal panel does not fit the ormolu mounting, and is but loosely framed in it, resting upon some of the points of its border. The back of the stoup is plain. Height, 16½ inches; width, 9½ inches.

Probably the rock-crystal is Milanese work, certainly Italian, and of the seventeenth century, but the stoup is composed of pieces of material which originally formed parts of other objects and have been adapted to their present use. The workmanship of it is probably French, and it should be compared with the Mirror and Candle-holder of Catherine de' Medici in the Galerie d'Apollon in the Louvre.

Numbered at the Victoria and Albert Museum, London, 364.

See Plate XLVII.

69. ROCK-CRYSTAL SHRINE

The upper part of this shrine is composed of an octagonal piece of rock-crystal, within which is set a group representing the Crucifixion, wrought in gold and enamel. The front of the octagon of crystal opens on a hinge for more careful inspection of the group. It is composed of a crucifix of gold with figure, having a scroll above the cross, with the letters I. N. R. I. upon it, in black enamel. On either side of the cross are the figures of the Virgin and St. Mary Magdalene, the former



Plate XLVII

Rock-crystal and onyx Holy Water Stoup. No. 68.

Plate XLVII

Rock-crystal and onyx Holy Water Stoup. No. 68.





Plate XLVIII

Rock-crystal Shrine. No. 69.

Plate XLVIII

Rock-crystal Sphinx. No. 90.



in blue with an under-garment of red showing at the neck and feet, and with a blue and gold hood over the head, the latter in blue and green, with a mantle of gold; the hands, face, and feet in each are of white enamel, the haloes and the hair left in the natural colour of the gold. On the base of the cross is a skull of gold with cross-bones. On either side of the rock-crystal shrine are elaborate hooks of scroll-work of blue, black, and white enamel, from each of which hangs a pearl. The hinge and snap of the shrine are of black and white enamel, and on the top of the shrine is a cross composed of a large green peridot, having square topazes above and below, large pearls on either side of it, and similar pearls below the two stones. The base of the shrine is an octagonal piece of rock-crystal, in the centre of which is an oval amethyst, framed in black and white enamel, from which rise two delicate scrolls of enamelled gold, which curve inwards and meet to support the shrine, while from the centre of these two scrolls hangs an oval topaz, from which again depends an eight-pointed gold star, having in its centre a very fine pearl set in black and white enamel. On the octagonal base are three gold tablets, each enclosing a precious stone, a ruby, an emerald, and a sapphire, while the base is mounted on an exquisite stand of wrought gold, richly enamelled with floral decoration in green, red, and blue, from which rises the black and white gallery supporting the octagonal block of crystal which holds the entire shrine. On the back of the shrine are two leaf-like ornaments to clasp it, each enamelled green. Height, $7\frac{1}{4}$ inches; width, $1\frac{7}{8}$ inch; width of base, $3\frac{5}{8}$ inches.

From the convent of the Carmelites de Peñeranda de Bracamonte in the province of Salamanca.
Spanish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 874.
See Plate XLVIII.
See Colour Plate in the Edition de luxe, No. 26.

The convent of the Carmelites de Peñeranda de Bracamonte is an important one, situate twenty-six miles from Salamanca, but it was sacked by the French in 1812, when they destroyed thirteen out of the twenty-five convents of Salamanca, and twenty out of the twenty-eight colleges of this famous place, making the westerly portion of the city and many of the adjacent villages mere heaps of ruins. A portion of the Carmelite convent was destroyed by fire, and many of the papers connected with the history of the place were burnt at this time. It has therefore been impossible to find out the early history of this shrine, or the name of the person who gave it to the nuns, but it is known to have been removed by the French when the place was plundered. It is said to have been set upon a wonderful rock-crystal tabernacle, which served as a reliquary, and in which were preserved some famous relics. The tabernacle was richly mounted in enamel, and decorated with precious stones, and this shrine was the central object on the upper part of it. There is nothing of any special importance now remaining in the convent of Peñeranda, save a cross of agate and a few fine objects in silver-work.

70. SILVER-GILT PAX

The body of this magnificent Pax is composed of an architectural façade, ornamented with paintings surmounted with rock-crystal and with precious stones and panels of enamel. The central panel, rectangular and curved at the top, represents the Adoration of the Magi, and is a painting on the reverse side of a plaque of rock-crystal. One of them, in crimson and gold, with a deep white collar upon the coat, is shown kneeling in adoration of the Divine Child, while the others with their attendants stand behind. One of the standing figures, in green and gold, with white drapery about his shoulders, wearing a gold crown, holds a tall gold covered cup in his hand; the other, who is in gold, with bluish-white drapery about him, and also crowned, holds a similar cup in one hand, and is removing the cover of it with the other. The kneeling figure has deposited the crown upon the ground, and close to it are two white birds. The Virgin is in blue and white. The Divine Child is nude, and playing with the gold cup which the Wise Man has just offered to Him. Behind the Virgin is the figure of St. Joseph holding a staff, and in the rear is a representation of the stable. In the background is a landscape with four clouds of bright crimson colour. This central panel is surrounded by ten roundels, each holding a flower composed of five red stones. Between the flowers are representations of the Prophets, in paintings under rock-crystal, four of them bearing scrolls by which they can be identified, the two below the panel being David and Isaiah, while of the two at the top, one is Ezekiel, and the other appears to represent Moses. At the two extreme corners of this double archway are triangular panels of blue enamel, decorated in gold. The central panel is enclosed by two columns, having Corinthian capitals, and they are each subdivided into three panels, on which are representations of six of the Apostles, the central one on the right column being St. Peter, and on the left St. Paul, while above St. Peter is St. John the Divine, and below him St. James; the two portraits above and below St. Paul being St. Andrew and St. Bartholomew. At the base of these columns are two roundels with two more figures, probably representing two prophets, but it is not possible to identify their names from the scrolls. Between them is an oval, containing a representation of the Virgin, and occupying the central place immediately below the group of the Adoration. Above the two columns is a rich band of painted work on the reverse of panels of rock-crystal, composed of a central oval representing the death of the Virgin, two rectangular panels depicting the four Evangelists with their symbols, St. John being represented with wings; beyond them being two square panels with two more prophets, bearing scrolls, the names on which cannot now be deciphered. These are all surmounted by a richly wrought group of moulding, forming the cornice, and on it rest two scrolls of leaf-work, terminating in cornucopias of flowers, and supporting a large oval with a painting of the Ascension under rock-

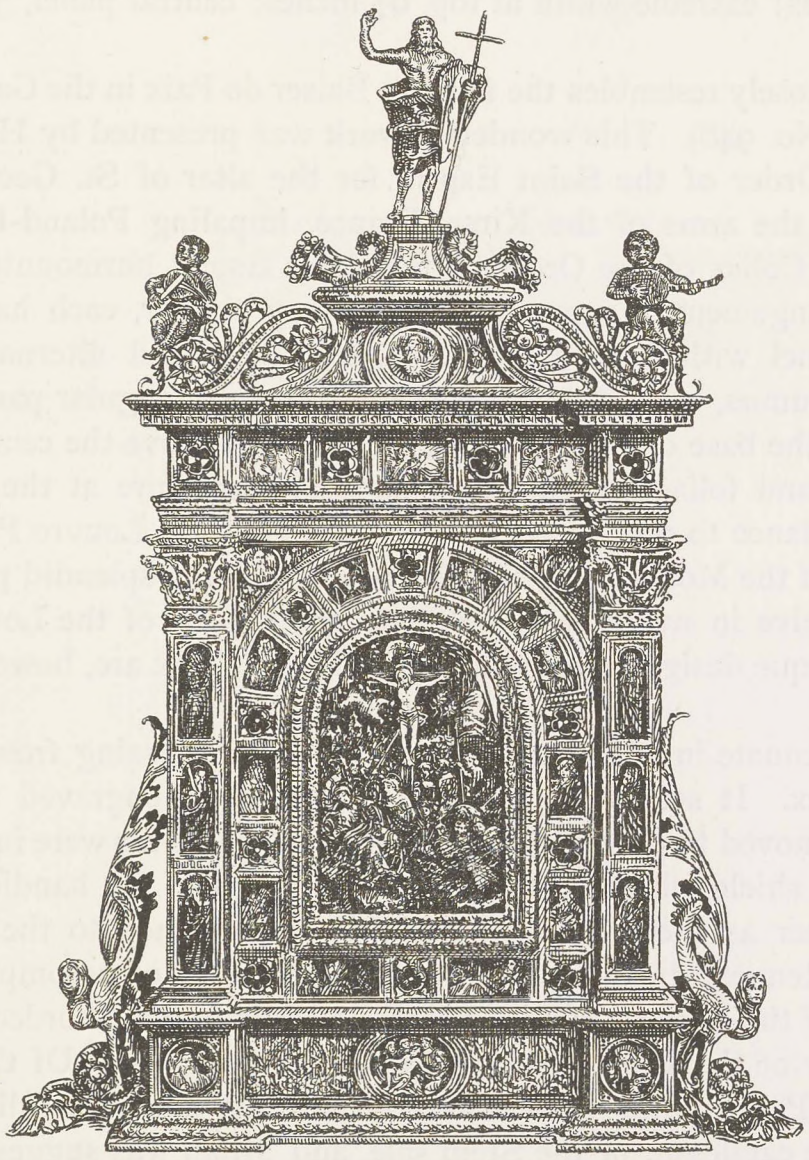
Plate XLIX

See Frontispiece. No. 70.

Back of the silver-gilt Pax shown in Frontispiece. No. 70.



crystal, Christ being represented rising in the air, surrounded by cherubs, and two of the Apostles kneeling below with their hands raised in adoration. This oval has about it four triangular panels, two large and two small, of blue enamel, decorated in gold, similar to those which formed the corner of the central panel next to the capitals of the columns. At the extreme apex is a chased figure of St. John the



Baptist, holding a banner upon a pole. At the base of the Pax, on either side, are winged cherub heads, with bodies of curling scroll-work, terminating in flowers engraved and enamelled red, white, and green. The whole of the metal-work is richly and delicately chased, the chasing extending to the sides.

The back of the Pax is divided by lines of chased moulding into a large central panel, surrounded by four rectangular ones, and there is a further rectangular panel at the base, and a small upright rectangular panel at the top. All of these are elaborately engraved for Champlevé enamel, a good deal of which, in translucent blues and greens, still remains *in situ*. The design is composed of birds, chimerical and human figures, and groups of weapons. The four corners

of the central panel are buttons of rich ormolu work. In the middle of this central panel is the handle to the Pax in the form of a shield, from which the heraldic enamel-work has been removed, and below it is a richly-chased ram's head, resting on foliage work in order to make a support for the Pax.

Extreme height, including the figure of St. John, 12 inches; extreme width at base, $7\frac{3}{4}$ inches; extreme width at top, $6\frac{1}{4}$ inches; central panel, $3\frac{1}{4}$ inches high; width, 2 inches.

This very closely resembles the famous Baiser de Paix in the Galerie d'Apollon of the Louvre (No. 948). This wonderful work was presented by Henri III to the Chapel of the Order of the Saint Esprit, for the altar of St. George, and bears upon its handle the arms of the King, France, impaling Poland-Lithuania, surrounded by the Collar of the Order of the Saint Esprit, surmounted by the royal crown. In arrangement the two Paxes are very similar, each having a central arch-headed panel with a border of smaller panels and alternate rosettes set between two columns, each of which contains three rectangular panels. There are three panels in the base of each, and the rich borders above the central panels and the mouldings and foliage work which support the figure at the apex are very close in resemblance to one another. The reverse of the Louvre Pax is, however, finer than that of the Morgan one, and the latter lacks the splendid paintings under rock-crystal, twelve in number, which adorn the reverse of the Louvre Pax. The exquisite arabesque designs which adorn the Morgan Pax are, however, of remarkable beauty.

It is unfortunate in every way that the arms are missing from the handle of the Morgan Pax. It seems likely that the enamel or engraved work has been intentionally removed to prevent identification, and the arms were in all probability set upon a gold shield which in its turn was attached to the handle of the Pax in the same manner as the arms of Henri III are attached to the handle of the Louvre Pax. Removal in this case would be quite easy of accomplishment. The whole history of the Louvre Pax is known, and it is found recorded and described in the inventory of the Fontainebleau treasure, dated 1560. Of the early history of the Morgan Pax nothing is definitely known. It was very fully and carefully described in the catalogue of the Stein sale, and Milan was suggested as its place of origin, but the auctioneer was unable to state from whence M. Stein obtained it or what was its *provenance*.

Later investigations, however, lead us to believe that it originally came from Aix-la-Chapelle, and in an inventory of 1600, recording the possessions of the Cathedral, there is a Pax described which in many respects must have resembled the one under consideration. M. Stein appears to have purchased it from a French dealer, who said that he brought it from Spain.

From the collection of Charles Stein, sold at the Georges-Petit Gallery in June, 1899. The Pax was Lot 45, and at the sale realized 90,000 francs, having been purchased by Mr. Fitz Henry.

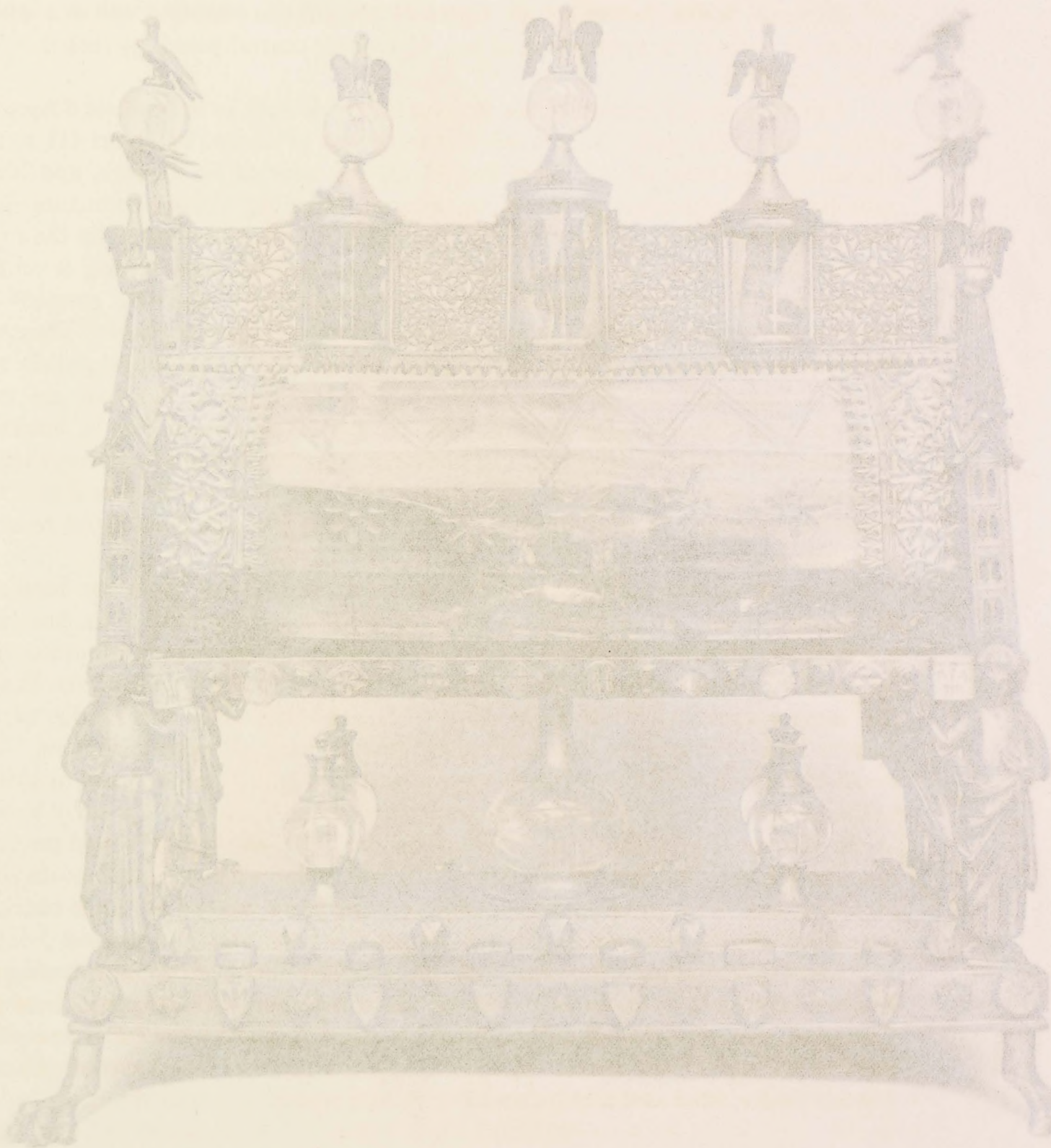


Plate LI

Large Reliquary of gilt copper with octagonal cylinder of rock-crystal, usually known as the Shrine of Birds. No. 71.

of the central panel are buttons of rich ormolu work. In the middle of this central panel is the handle to the Pax in the form of a shield, from which the heraldic enamel-work has been removed, and below it is a richly-chased ram's head, resting on foliage work in order to make a support for the Pax.

Extreme height, including the figure of St. John, 12 inches; extreme width at base, 7⅞ inches; extreme width at top, 6¼ inches; central panel, 3¼ inches high; width, 2 inches.

This very closely resembles the famous Baiser de Paix in the Galerie d'Apollon of the Louvre (No. 948). This wonderful work was presented by Henri III to the Chapel of the Order of the Saint Esprit, for the altar of St. George, and bears upon its handle the arms of the King, France, impaling Poland-Lithuania, surrounded by the Collar of the Order of the Saint Esprit, surmounted by the royal crown. In arrangement the two Paxes are very similar, each having a central arch-headed panel with a border of smaller panels and alternate rosettes set between two columns, each of which contains three rectangular panels. There are three panels in the base of each, and the rich borders above the central panels and the mouldings and foliage work which support the figure at the apex are very close in resemblance to one another. The reverse of the Louvre Pax is, however, finer than that of the Morgan one, and the latter lacks the splendid paintings under rock-crystal, twelve in number, which adorn the reverse of the Louvre Pax. The exquisite arabesque designs which adorn the Morgan Pax are, however, of remarkable beauty.

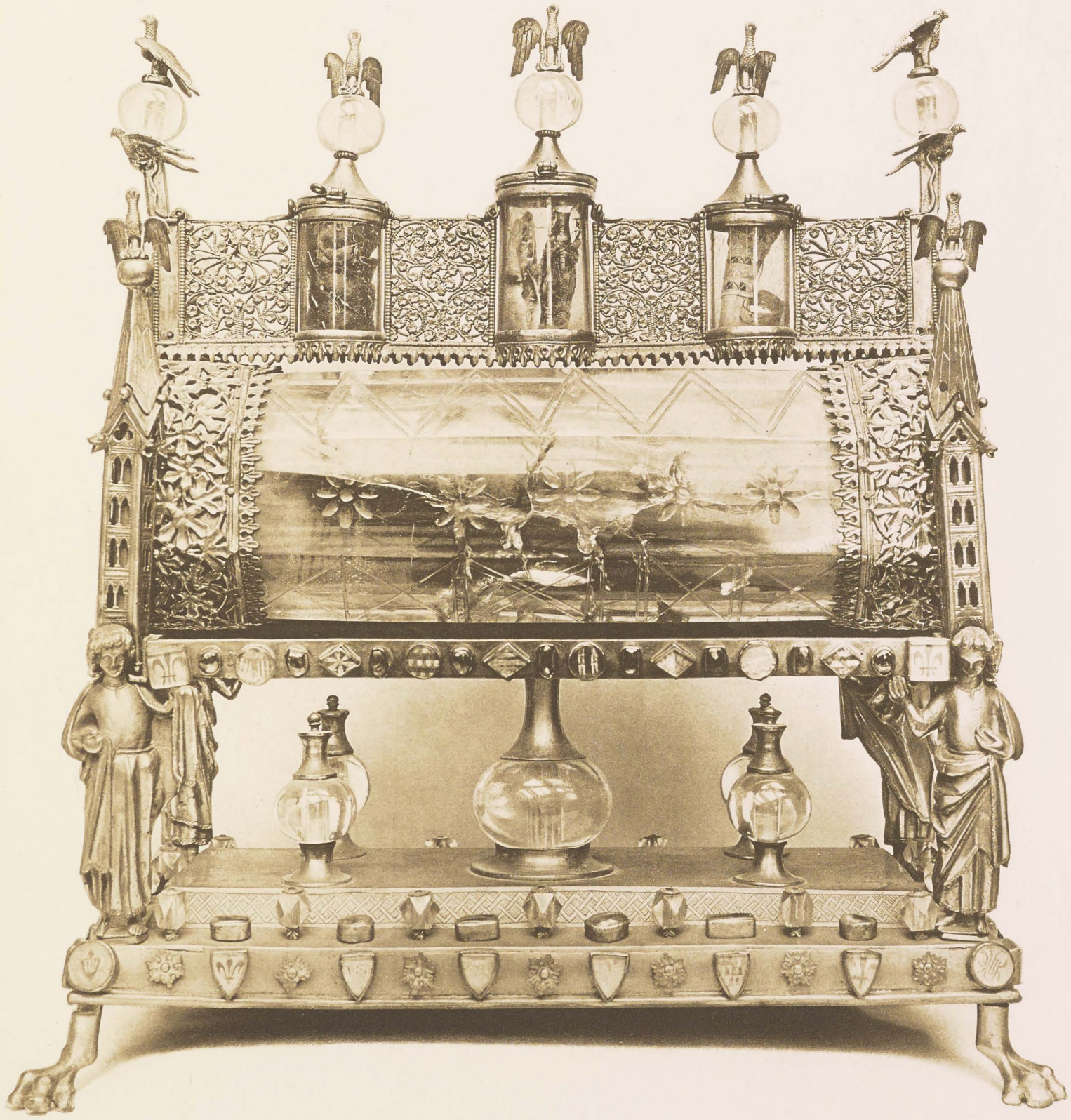
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From the collection of Charles Stein, sold at the Georges-Petit Gallery in June, 1899. The Pax was Lot 45, and at the sale realized 90,000 francs, having been purchased by Mr. Fitz Henry.

Plate LI

Large Reliquary of gilt copper with octagonal cylinder of rock-crystal, usually known as the Shrine of Birds. No. 71.



Probably Italian work of the late fifteenth century, but by some critics regarded as French work.
Numbered at the Victoria and Albert Museum, London, 261.
See Plates XLIX and L.
See Frontispiece and Colour Plate No. 27 in the Edition de luxe.

71. LARGE RELIQUARY OF GILT COPPER, WITH OCTAGONAL CYLINDER OF ROCK-CRYSTAL, USUALLY KNOWN AS THE SHRINE OF BIRDS

This very remarkable reliquary, like most similar objects belonging to the Middle Ages, takes the form of a religious monument. On a platform of gilt copper, supported by four lions' claws, and ornamented all round the sides with medallions and shields, and with studs or beads of rock-crystal cut into facets, alternately with rectangular blocks of crystal, are four angels of gilt bronze, gracefully draped, and wearing long tunics, who bear the reliquary on their shoulders. It consists of a hollow cylinder of rock-crystal cut octagonally, and engraved with zigzag lines and rosettes. It is supported on a platform, and the two ends are encased in open-work representing foliage worked in gilt bronze. It lies horizontally between two gables, like church doors, with triangular frontals. The opening, engraved on one of its doors with a cross, is separated into two three-lobed openings by a small twisted column. The Annunciation is represented in figures in full relief on this door, and on the other door is represented the Crucifixion. Each door is flanked by two square towers, surmounted on their four sides by the triangular frontals, from the centre of which rises a four-sided spire, ending in a ball, on which is poised an eagle with outspread wings. The two gables are joined by an ornament of fillagree fretwork which is interrupted by three cylindrical reliquaries of rock-crystal containing relics. These three cylinders, like the extremities of the shrine, are surmounted by metal-work caps, on which rest bulbs of crystal, and above them are perched birds of gilt bronze, while to complete the uniformity of the ridge above the cylinder, there are erections at each end, supporting similar balls of rock-crystal, and having surmounting them similar birds of gilt bronze. On the platform base, beneath the ossuary, are balls of crystal, one large surrounded by four small, mounted on tops and bases of gilt bronze work. The platform base, which is double (the inner portion of it rising a step above the outer, and being slightly smaller than the outer portion), is decorated with amethysts, ornaments of rock-crystal, silver flowers and coats of arms, the latter being shields of *verre eglomisé* work under rock-crystal. Five of the shields

can be identified as follows: The ancient arms of France; the arms of England; three leopards *or* on a shield *gules*; those of Burgundy *or* and *azure*, of six pieces; Flanders, a lion *sable* on a background *or*; and Hungary, *or* and *gules* of eight pieces. The fleurs-de-lis of France appear not only on the platform, but on the base held by the angels which supports the reliquary and which, like the platform, is adorned with jewels and shields of arms. The relics are still enclosed in the different parts of the shrine. The most important are as follow: A considerable portion of a bone of St. Margaret, with this inscription: "Sa Margareta V(irgo)," in fourteenth-century characters; a bone of St. Philip the Apostle, with the inscription: "Philippi Apli" (Apostoli) in fifteenth-century characters; a little phial containing some of the oil which, according to the legend, flowed continually from the bones of St. Catharine, and was a panacea against all ills. This bears an inscription in ancient Flemish as follows: "Ollich van Scte Katherine Joffer" (Oil of St. Katherine Virgin). There is also a little medallion, enclosing under rock-crystal a piece of the true Cross, with an inscription upon it, in old Flemish, as follows: "Van de Hilgen Crux" (part of the Holy Cross), and a piece of linen wrapped in paper inscribed, "Valerii Epi," in thirteenth-century characters.

The decorations to this very remarkable reliquary show it to be undoubtedly thirteenth-century work. It has passed through many important collections appearing at one time in that of M. Le Comte de Renesse-Breidbach; from thence it went into the Debruges-Dumesnil collection. While in the latter collection it was described by Monsieur Jules Labarte, who married Debruges-Dumesnil's daughter, in his description of the objects in his father-in-law's collection, 1847, page 645. It was sold from that collection in 1849, Lot 953. It then passed into the Soltykoff collection, and was illustrated by Monsieur Gaucherel, for "Les Annales Archéologiques," in connection with an article written by Monsieur Alfred Darcel concerning it, September and October, 1861, page 284. It was sold at the sale of the Soltykoff collection in April, 1861, Lot 163, p. 44, for 4,980 francs, to Baron Seillière, and was fully described in Labarte's "Histoire des Arts Industriels," 1st edition, 1864, vol. ii, p. 281, and 1873 edition, p. 1, and illustrated in a drawing by Noel after a photograph by Berthier, engraved by Monsieur Guillaumot, Junior. From the Seillière collection, sold in May, 1890, it passed into the collection of Baron Albert Oppenheim of Cologne, from whence it came to its present owner. It was described by Monsieur Emile Molinier, under No. 134, in the catalogue he prepared in 1904 for Baron Albert Oppenheim, and it was illustrated in that catalogue, Plate LXXII. Height, $13\frac{1}{4}$ inches; height to the bottom of the ossuary, $5\frac{1}{4}$ inches; width of the ossuary, $7\frac{1}{2}$ inches; diameter of the ossuary, $5\frac{1}{2}$ inches; entire width, 11 inches.

French work of the late thirteenth century.
Numbered at the Victoria and Albert Museum, London, 996.
See Plate LI.



Plate LII

Pendent Jewel composed of two panels of rock-crystal. No. 72.
Small enamelled screen, revolving on metal frame. No. 99.

can be identified as follows: The ancient arms of France; the arms of England, three leopards *or* on a shield *gules*; those of Burgundy *or* and *azure*, of the points; Flanders, a lion *sable* on a background *or*; and Hungary, *or* and *gules* of eight pieces. The fleurs-de-lis of France appear not only on the platform, but on the base held by the angels which supports the reliquary and which, like the platform, is adorned with jewels and shields of arms. The relics are still enclosed in the different parts of the shrine. The most important are as follow: A considerable portion of a bone of St. Margaret, with this inscription: "Sa Margareta V[irgo]" in fourteenth-century characters; a bone of St. Philip the Apostle, with the inscription: "Philippi Apli" (Apostoli) in fifteenth-century characters; a little vase containing some of the oil which, according to the legend, flowed continually from the bones of St. Catharine, and was a panacea against all ills. This has the inscription in ancient Flemish as follows: "Ollich van Scte Katherine [Virgin]" (Oil of St. Katherine Virgin). There is also a little medallion, enclosing under rock-crystal a piece of the true Cross, with an inscription upon it in old Flemish, as follows: "Van de Hilgen Crux" (part of the Holy Cross), and a piece of linen wrapped in paper inscribed, "Valerii Epi," in thirteenth-century characters.

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French work of the late thirteenth century.
Numbered at the Victoria and Albert Museum, London, 996.
See Plate LI.

Plate LII

Pendant jewel composed of two panels of rock-crystal. No. 72.
Small enamelled screen, revolving on metal frame. No. 99.









72. PENDENT JEWEL, COMPOSED OF TWO PANELS OF ROCK-CRYSTAL

The panels are of rectangular form, and set in a frame of gold work of conventional treatment, with small florets holding the crystal panels in place. The jewel opens with a hinge at the top, but there is nothing within it. On the front is represented, painted in colours and gold, the Nativity, the Holy Child lying on a white cloth on the straw, and the Virgin kneeling in adoration before Him. Behind the Virgin stands St. Joseph, and to the right, behind the Child, is a kneeling angel. The scene is depicted at the entrance to the stable, which can be seen on the left with wood-work and a thatched roof, while on the right are the sky, trees, and foliage. The Virgin and St. Joseph are represented in white with under-garments of gold tinged with red, and the angel wears a red robe splashed with white, and an orange-coloured upper garment, ornamented with gold. On the reverse is depicted the marriage of St. Catharine, the Virgin being seated, and holding the Holy Child who is putting a gold ring on the finger of St. Catharine, as she kneels before Him. Behind the Virgin stands St. Joseph. The scene is represented out of doors, and there are trees in the background. The Virgin is in a costume of red and gold, having a white veil thrown over it, and St. Catharine is in white with a darker mantle and hood. Both panels are enclosed in a border of flowerets of silver or gold on a red ground. Above the hinge is a ring for the suspension of the jewel, composed of two upright leaves and an arch. The height is $2\frac{1}{2}$ inches; width, 2 inches.

From the collection of Baron Albert Oppenheim of Cologne, and described in the catalogue of it prepared in 1904 by Monsieur Emile Molinier, under No. 154.
Spanish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 997.
See Plate LII, Nos. 1 and 2.
See Colour Plate in Edition de luxe, No. 28.

73. SILVER-GILT PAX, WITH CENTRAL PANEL OF *VERRE EGLOMISE*

The painting on the panel represents the Madonna and Child enthroned with four saints. To the left are St. Zacharias, St. Elizabeth with the infant child, and St. John the Baptist, holding the cross, and to the right St. Joseph and St. Catharine. The Virgin is in a white robe, revealing an under-garment of gold. St. Elizabeth is in gold and white, having an orange-coloured over-skirt, and a white veil thrown about her head and shoulders. St. Joseph is also in gold and white with red drapery; and St. Catharine is in gold and red with a scarf of greenish-white drapery thrown about her neck. St. Zacharias is in red,

but his form is hidden by the infant figure of St. John the Baptist, who is represented nude. St. Joseph holds his staff, St. Catharine her wheel, and all the four adult figures have haloes of gold and red. The scene is represented in a square room with four columns separating arches, and a high wall of brick-work extending up to the capitals of the columns. The arches are open to the sky, and above the central arch are two roundels, also open, revealing blue sky. The roof of the room is of green powdered with gold stars, and edged with a border of red and gold. In the centre of the ceiling is an octagonal panel, composed of three borders, the central one being of red decorated in gold, and the two outer ones white. In the centre of this panel is a representation of the Holy Spirit in white on gold clouds. The Virgin is seated in the centre of the apartment, on a richly decorated gold throne, having an orange-red background, and below her, on the steps of the throne, are three cherubs, playing on musical instruments. The throne is set upon a pavement, representing marble, alternate squares of black and reddish white. The panel is enclosed by rich mouldings and two twisted columns, which have been enamelled red and green in alternate members, from which part of the enamel has dropped out. Below the panel are three roundels of bright-coloured enamel, the central one representing Christ, a half-length figure, with, on the right, the Virgin and, on the left, St. John. The figure of Christ is represented in the natural colours of the flesh; the Virgin is in a blue robe; St. John in a green robe, with an under-garment of dull olive green. Beyond these three roundels are two rectangular panels of bright blue enamel, with gold decoration. On the top of the panel of *verre eglomisé* is a roundel separated by two scrolls of chased metal-work, and containing a shield bearing the arms of the Benucci family of Siena. Above the roundel containing the shield is a vase of ormolu, holding a berry of blue enamel. The back of the Pax is left in the natural colour of the silver, and has upon it a curved handle for holding the instrument, which is parcel-gilt. On the back of the roundel containing the shield of arms there is lightly engraved a design of scroll-work. Height, $8\frac{3}{4}$ inches; width, $5\frac{3}{8}$ inches.

There is a medallion of similar work to this Pax in the Poldi Pezzoli Museum in Milan.

The arms on this Pax are those of the famous family of Benucci of Montalcino and of Villa Leonina, both near to Siena. The local tradition states that the Pax came originally from Montalcino, a quaint little cathedral city situate in the Monte Amiata district, which down to the thirteenth century belonged to the Abbey of Sant' Antimo, and afterwards was closely connected with Florence and later on with Siena. Sant' Antimo was an independent abbey, having special jurisdiction of its own, which it lost towards the close of the thirteenth century, but the present bishop of Montalcino is still titular abbot of Sant' Antimo.

The Benucci family appear in the Sienese records from 1270, and the entries extend down to the middle of the seventeenth century. The most important member of the family appears to have been Lattanzio di Mariano, who, in the sixteenth century, held various high positions under Popes Marcellus II and



Plate LIII

Silver-gilt Pax with central panel of *verre eglomisé.* No. 73.

but his form is hidden by the infant figure of St. John the Baptist, who is represented nude. St. Joseph holds his staff, St. Catharine her wheel, and all the four adult figures have haloes of gold and red. The scene is represented in a square room with four columns separating arches, and a high wall of brick-work extending up to the capitals of the columns. The arches are open to the sky, and above the central arch are two roundels, also open, revealing blue sky. The roof of the room is of green powdered with gold stars, and edged with a border of red and gold. In the centre of the ceiling is an octagonal panel, composed of three borders, the central one being of red decorated in gold, and the two outer ones white. In the centre of this panel is a representation of the Holy Spirit in white on gold clouds. The Virgin is seated in the centre of the apartment, on a richly decorated gold throne, having an orange-red background, and below her, on the steps of the throne, are three cherubs, playing on musical instruments. The throne is set upon a pavement, representing marble, alternate squares of black and reddish white. The panel is enclosed by rich mouldings and two twisted columns, which have been enamelled red and green in alternate members, from which part of the enamel has dropped out. Below the panel are three roundels of bright-coloured enamel, the central one representing Christ, a half-length figure, with, on the right, the Virgin and, on the left, St. John. The figure of Christ is represented in the natural colours of the flesh; the Virgin is in a blue robe; St. John in a green robe, with an under-garment of dull olive green. Beyond these three roundels are two rectangular panels of bright blue enamel, with gold decoration. On the top of the panel of *verre eglomisé* is a roundel separated by two scrolls of chased metal-work, and containing a shield bearing the arms of the Benucci family of Siena. Above the roundel containing the shield is a vase of ormolu, holding a berry of blue enamel. The back of the Pax is left in the natural colour of the silver, and has upon it a curved handle for holding the instrument, which is parcel-gilt. On the back of the roundel containing the shield of arms there is lightly engraved a design of scroll-work. Height, 8¾ inches; width, 5¾ inches.

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Plate LIII

Silver-gilt Pax with central panel of verre eglomisé. No. 73.



Martin V, and represented the Holy See both in France and Spain in respect to certain legal controversies. This celebrated lawyer became eventually a commercial judge in Florence, and died in that city in 1598.

The mounting of the Pax has, it is evident, been altered from time to time, as the metal-work surrounding the central panel is not uniform in character, part of it being classic in style, part renaissance, and other part as evidently belonging to the close of the seventeenth century. It seems to be probable that the original mounting has been lost or damaged, and that from time to time fresh mouldings have been applied with a somewhat nondescript effect. Probably the three roundels in the lower part of the Pax did not originally belong to it, but there seems no reason whatever to doubt the absolute authenticity of the central very fine panel, and the shield containing the coat of arms. The Benucci have now entirely disappeared from Siena, their possessions have been dispersed, and there is no one who can claim to represent this ancient mediaeval family, at one time intimately concerned with the history of the city, and of the districts which surround it.

Italian work of the late fifteenth century.
Numbered at the Victoria and Albert Museum, London, 808.
See Plate LIII.
See Colour Plate in Edition de luxe, No. 29.

The word Eglomisé is believed to be derived from a certain Monsieur Jean Baptiste Glomy, who in the eighteenth century lived at the corner of the rue de Bourbon and the rue St. Claude in Paris, and who died in 1786. He was a goldsmith and a designer, and invented a process of painting on glass, resembling enamel, which he used in some of the objects he prepared. After his death there was a sale of his effects at the Hôtel Bullion, at which the catalogue appears to have been prepared by the painter Le Brun in conjunction with the usual auctioneer's official. A large number of artistic objects decorated in this special fashion were sold, and Le Brun appears to have suggested this particular name for the work. It was quickly found to be a convenient method of describing painting on the reverse of glass, and various views of places in Italy, painted in gouache on glass or rock-crystal, which had little or nothing to do with the original inventor of the idea, were known as paintings "en verre eglomisé." Almost immediately afterwards, in other similar sales, the word was used, and certain objects decorated with glass on the reverse of which were etchings or paintings in colour, were described in Paris as *eglomisé* by such and such an artist. The name of one painter, Hoeth of Lyons, appears occasionally in connection with this work. The idea was not of course a new one, but only a revival of a very old method of decoration applied to the under surface of panels of rock-crystal or of glass, and it should not, strictly speaking, be used in connection with objects earlier than the eighteenth century, but the word has now been accepted as expressive of the idea of decoration under glass or rock-crystal, and it will probably continue to be used when such objects are described.

74. CYLINDRICAL-FORMED BEAKER OF WHITE LATTICINIO GLASS MOUNTED IN SILVER

The silver-gilt work mounted upon this beaker consists of a circle which surrounds the base of the cylinder, then of an engraved framework composed of three rings, one at the base, one at the top, and one in the centre of the jar, those at the top and base being of open-work scrolls and foliage, placed horizontally, and the one in the centre of strap-work, broadening out into two large oval medallions, each surrounded by borders of similar strap-work. These medallions are joined to the bands at the top and bottom by vertical chased metal bands. The oval medallions are engraved, one to represent a woman full-faced, in a rich costume, with her hands folded, and wearing a broad chain about her shoulders, and a triple string of pearls around her neck. This is engraved V. G. G. F. MARIA CATHA. G. H. Z. B. V. L.

The other medallion represents a coat of arms with eleven quarterings, surmounted by three helmets, each bearing a cross, and with the engraved motto DIEV ME CONDVISE. The cover of the cup is convex, engraved with laurel decoration, and is surmounted by a crown composed of trefoils, on which is a horse at a gallop leaping over a star. The crown rises from four lions' masks. The cup is engraved with a pattern consisting of lions' heads alternately with strap-work. The cover and all the mounts are of silver gilt. At the bottom of the cup is a label with 0176 on it, and another label with 150 on it and the words "Bocal Vert."

Hall-marks: (1) an irregular device, (2) a lion rampant.

Height, 13½ inches; width of beaker, 2½ inches; width of cover, 2¾ inches; width of base, 3¾ inches.

From the collection of Baron Albert Oppenheim of Cologne, and described under No. 150, and illustrated (Plate LXXX) in the catalogue of it prepared in 1904 by Monsieur Emile Molinier.
Venetian glass of late sixteenth-century work.
German metal-work of the middle of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 1034.
See Plate LIV.

The portrait on the medallion represents Maria Catharine, Duchess of Brunswick and Lüneburg, and the inscription reads as follows: VON GOTTES GNADEN FÜRSTIN MARIA CATHARINA GEBORENE HERZOGIN ZU BRAUNSCHWEIG VND LÜNEBURG, which may be thus translated: "By the Grace of God, Princess Maria Catharine, Duchess of Brunswick and Lüneburg." This lady was the daughter of Julius Ernst zu Danneberg, and was married on 15th September, 1635, to Adolf Friedrich I of Mecklenburg-Schwerin. She died 1st July, 1665. The

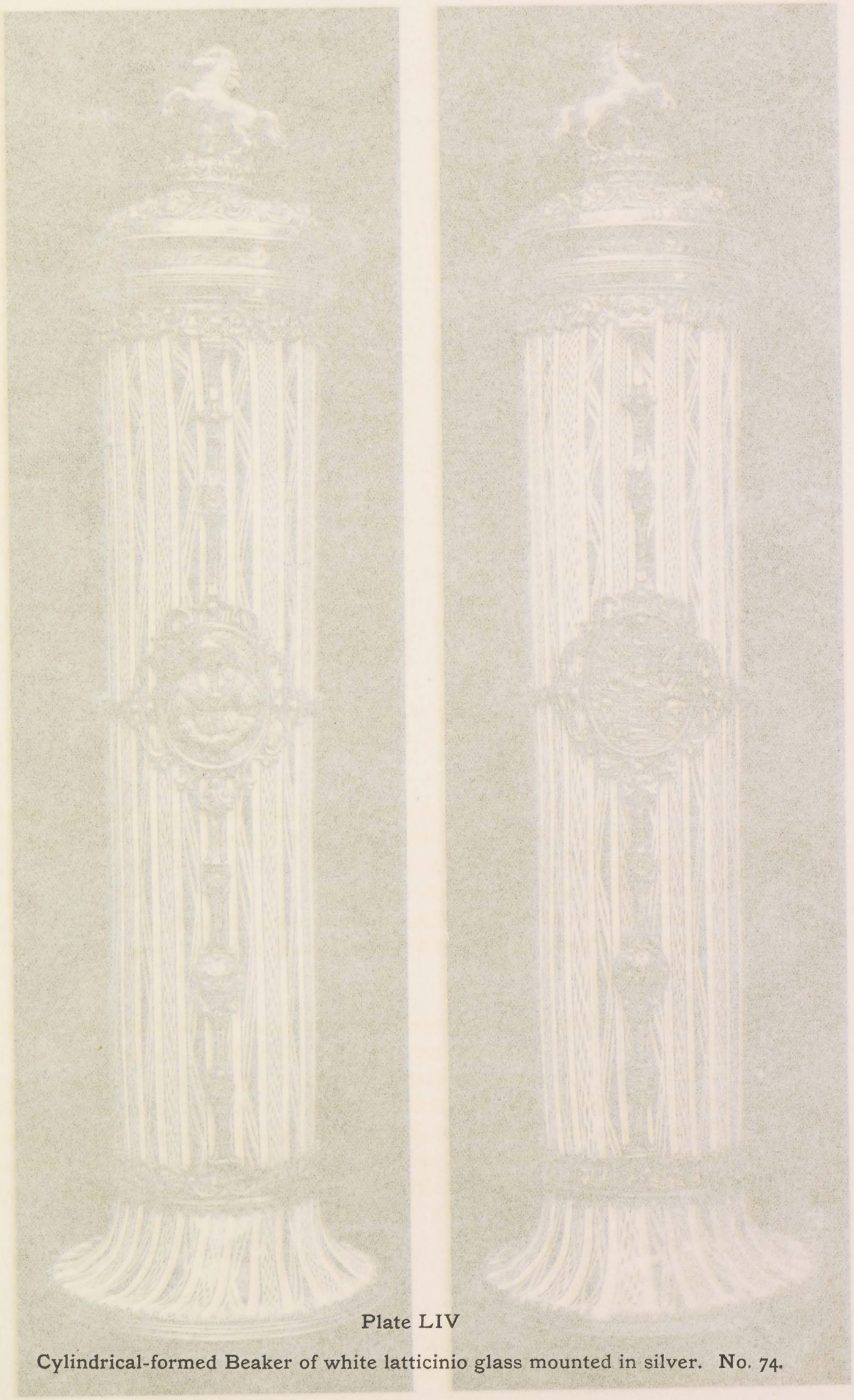


Plate LIV

Cylindrical-formed Beaker of white latticinio glass mounted in silver. No. 74.

74. CYLINDRICAL-FORMED BEAKER OF WHITE LATTICINIO GLASS MOUNTED IN SILVER

THE silver-gilt work mounted upon this beaker consists of a circle which surrounds the base of the cylinder, then of an engraved framework composed of three rings, one at the base, one at the top, and one in the centre of the jar, those at the top and base being of open-work scrolls and foliage, placed horizontally, and the one in the centre of strap-work, broadening out into two large oval medallions, each surrounded by borders of similar strap-work. These medallions are joined to the bands at the top and bottom by vertical chased metal bands. The oval medallions are engraved, one to represent a woman full-faced, in a rich costume, with her hands folded, and wearing a broad chain about her shoulders, and a triple string of pearls around her neck. This is engraved V. G. G. F. MARIA CATHA. G. H. Z. B. V. L.

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Hall-marks: (1) an irregular device, (2) a lion rampant.

Height, 13½ inches; width of beaker, 2½ inches; width of cover, 2⅜ inches; width of base, 3⅜ inches.

From the collection of Baron Albert Oppenheim of Cologne, and described under No. 150, and illustrated (Plate LXXX) in the catalogue of it prepared in 1904 by Monsieur Emile Molinier.

Venetian glass of late sixteenth-century work.

German metal-work of the middle of the seventeenth century.

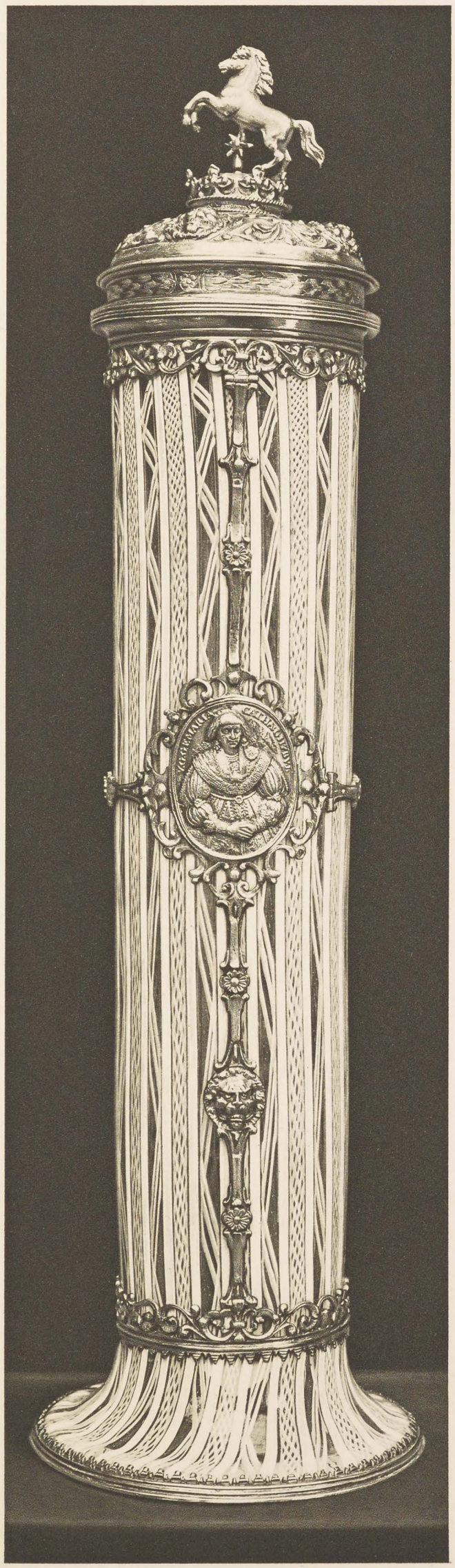
Numbered at the Victoria and Albert Museum, London, 1034.

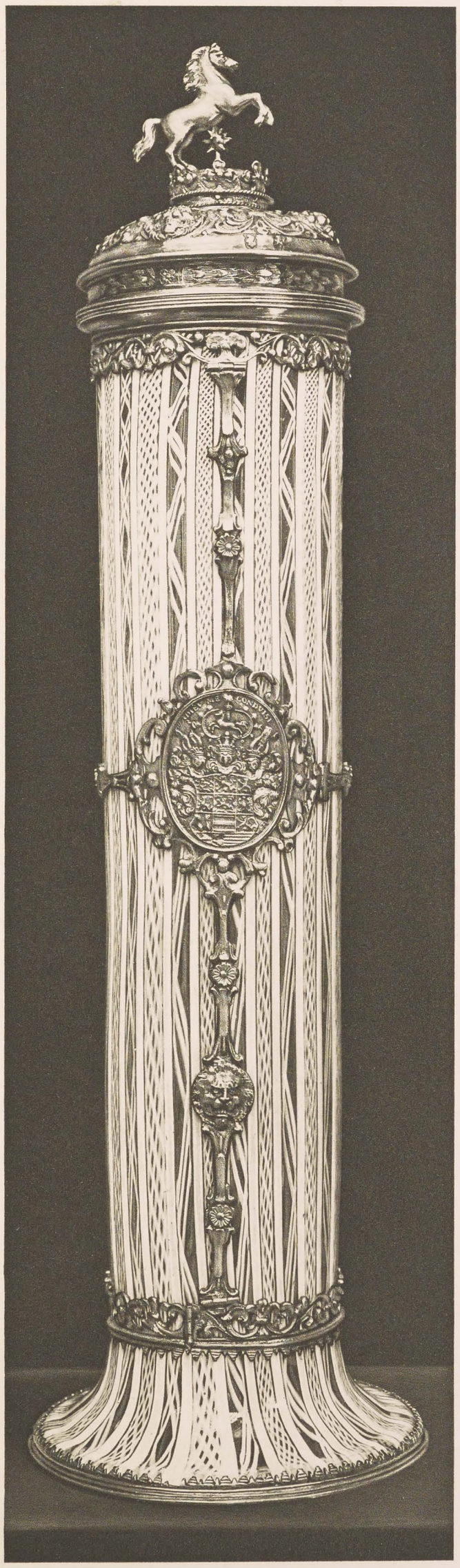
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Plate LIV

Cylindrical-formed Beaker of white latticinio glass mounted in silver. No. 74.





arms on the other medallion are the full Brunswick quarterings, and the ornament on the top of the cup is the chief crest of the Brunswick family, a horse leaping before a column, the star on the lid being merely an ornament and having no heraldic significance. According to the goldsmith's mark on the medallion the date is about 1655. The mountings of the cup, therefore, must be attributed to the seventeenth century rather than to the sixteenth. The beaker itself may perhaps be older than the mountings. It is formed of what is known as thread or fillagree glass, decorated with a milky white opaque decoration, produced by the use of oxide of tin or arsenic, and known as *vetro di Trina*, or *latticinio bianco*, which may be translated as milk white. (See Garzoni, "La Piazza universale," Dis LXIV).

The cup is also described and illustrated in the catalogue of Mr. Morgan's collection of Old Plate (see Plate LXXXVI). It is repeated in this volume because the inscription had not hitherto been read nor had the lady been identified.

GOLD AND SILVER PLATE AND ECCLESIASTICAL OBJECTS NOT HITHERTO DESCRIBED

75. CUP AND COVER OF ENAMELLED GOLD

THE cup is cylindrical, slightly expanding from the base to the lip, and decorated in exquisite translucent enamel-work, both at the lip and at the base. The decoration on the upper part, which extends downward from the lip, is a threefold design in bright blue, red, and green, with shades of yellow. In each compartment of the design is a winged face surrounded by scrolls, with a trophy of arms hanging below the faces, decorated with insects, snails, and ornaments. The alternate parts of the design represent bunches of fruits, with snails and ornaments. Between each design hangs a thin thread of enamel, from which is suspended a turtle on one, a bat on another, and a scorpion on the third. At the base of the cup is a similar decoration rising up towards the centre, in blue, white, and green enamel, with representations with scroll- and strap-work of a goat, a stag, a lion, a hyena, and a dog, these creatures and the small winged heads being represented in white opaque enamel, while the remainder is translucent. The cover is slightly domed, and is crowned by a lemon in yellow brown enamel, set upon a tier of leaves, while below it, also represented in enamel, are three irregular ovals of blue in the form of draperies, enclosing a goat, a bull, and a unicorn, in opaque white enamel. Between them are bunches of fruits, with a bird perched on each, and from each blue scroll depend two other scrolls, which curve down and upward, ending in winged monsters, and between these there are insects. The edge of the cover is enamelled with a design in green, black, and white enamel similar to that on the foot. Inside the cover is a circular medallion with two ovals, surrounded by a wreath of conventional foliage, and divided by a winged head. They are in red, blue, green, and white enamel, and between them is the date 1610 in black. Two shields are *acolé*, and bear the arms, one of Bishop Johann Konrad von

Gemmingen: *azure*, two bars *or*; and the other those of the bishopric of Eichstätt: *gules*, a crozier *argent*. The arms of the bishopric of Eichstätt are not complete on the shield, and they should be more strictly blazoned as quarterly, first and fourth barry of three, *azure*, *argent*, and *gules*, second and fourth, a crozier *argent*. The crest of the von Gemmingen family, which does not appear on the shield, is two horns, barry, *or*, *azure*, and *or*. The arms of the bishopric of Eichstätt were frequently engraved, and may be seen upon the engravings of the master A. G., and the master W. H.

Bishop Johann Konrad von Gemmingen, whose arms appear on this beautiful cup, was born in 1563, was elected bishop of Eichstätt, 23rd May, 1595, and installed by the papal delegate, 2nd June, 1596. He owed his election to a certain extent to the fact that he was an exceedingly wealthy man. He had studied law at Paris, theology in Italy, and had visited England and Spain, becoming in turn canon of Constance, of Augsburg, and in 1590 of Eichstätt. He looked and behaved like a prince, was always magnificently dressed, affable and lavish, although in no way profligate, and was an accomplished poet. In general, he was well disposed towards the Jesuits, but was rather averse to their influence in the seminary of Eichstätt. He did not enter the Catholic League when it was founded in opposition to the Protestant Union in 1608, because of his relationship to members of the Protestant side, and of his intimate connection with several leading members of the union. At Eichstätt he erected the Willibaldsburg as his episcopal residence, and made it a fortified palace. He laid the foundation-stone on 14th May, 1609, and Elias Holl was the architect.

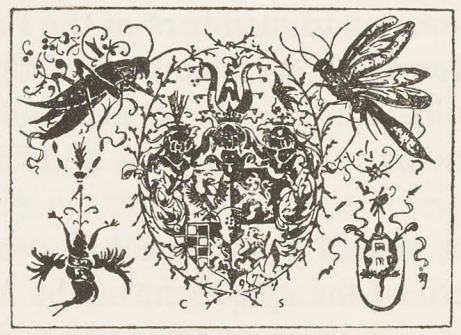
When a well-known traveller, Hainhofer, visited the palace two years later, he expatiated upon its magnificence, and described the splendour of the furniture, the magnificent collection of art treasures, the diamonds, and the three wonderful gold and enamel cups which belonged to von Gemmingen and had been specially made for him. One of these cups is almost certainly the one now under consideration. The description Hainhofer gives of it, makes that clear. All his great treasures the Bishop bequeathed to the diocese, but most of the objects of art, including the gold and enamelled cups, were sold by his successor, not long after his decease, in order to obtain money to pour into the treasury of the Catholic League.

Bishop von Gemmingen coined three different thalers, 1596, 1600, and 1606, and a florin in 1606. They all bear his portrait and arms, together with representations of the Virgin and of St. Willibald, and the arms of the diocese. He died after a long and painful illness on 7th November, 1612, and there is an interesting account of his career to be found in the second volume of the work on the bishops of Eichstätt by J. Sax. The arms are represented underneath the cup in a cartouche of strap-work, and the date 1610 is also given in enamel.

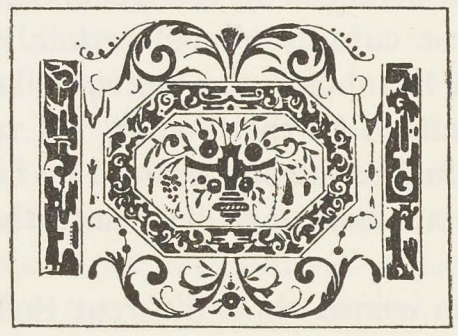
This cup came from the collection of Count Stadion of Thannhausen, Bohemia. The Stadion family was an ancient noble Catholic family of Suabia, deriving its name and title from Stadion or Stadegun in the Donaukreis of Würtemberg, and

ardent supporters of the Catholic League. Baron Johann Philipp von Stadion was created a Count of the realm in 1686. In 1708 he bought the domain of Thannhausen from Count Zinzendorf, thereby securing a seat and vote in the body of Suabian Counts of the realm. By the acts of the Rhenish alliance Thannhausen was apportioned to the Bavarian crown, and the Stadions of Thannhausen are now









therefore subjects of the Bavarian crown. Many of them, however, remained in the Bohemian service, with which they had been connected since the fifteenth century.

The designs enamelled on the cup and cover are almost identical (see above three illustrations) with a series published in 1594 by Corwinian Saur, the eminent engraver and goldsmith, who worked in Augsburg and Nuremberg, and published a volume containing a series of designs for goldsmith's work and enamels. It is



Plate LV

Cup and Cover of enamelled gold. No. 75.











clear, however, that the designs of Daniel Mignot (see page 23) have also been laid under contribution. The oval one here illustrated is evidently the motive for the canopy over many of the groups. The cup has no hall-mark, save a modern Dutch control mark, an A in a diamond-shaped shield.

Total height, $7\frac{1}{2}$ inches; height of the cup, $5\frac{1}{8}$ inches; height of the cover, $2\frac{3}{4}$ inches; diameter at the base, $3\frac{3}{8}$ inches; diameter at the top, 4 inches; diameter of the cover, $4\frac{1}{2}$ inches, diameter of the medallion, $1\frac{7}{8}$ inch. The cup was exhibited at the Burlington Fine Arts Club in 1906, at the exhibition of Early German Art, and was described in the catalogue, page 93, No. 4, and illustrated in the edition de luxe of the same catalogue. It is also described and illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LXXXVII, but the illustration is repeated in this catalogue as so much new information concerning the history of the cup and its owners has lately been obtained.

German work of 1610.
Numbered at the Victoria and Albert Museum, London, 1215.
See Plate LV.
See Colour Plate in Edition de luxe, No. 30.

76. GOLD CUP AND COVER, IN THE FORM OF A SPHERE

The cup and cover are in the form of a celestial globe, engraved with the constellations and surmounted by the figure of Neptune, in a shell, holding his trident, and resting on the crest of a wave. The stem is formed as a satyr or a figure of Pan, set upon a circular mount composed of scrolls and foliage. The outer rim of the base below the mount is convex, and is decorated with strap-work, vases of flowers, and pendent bunches of fruit. Height, $9\frac{1}{4}$ inches; diameter of the globe, $3\frac{1}{2}$ inches; diameter of the base, 4 inches. There are two marks, one composed of the letters VS interlaced in a shaped shield, and the other indistinct. The cup was exhibited at the Burlington Fine Arts Club in 1906, at the exhibition of Early German Art, and is described in the catalogue, page 98, No. 16, and is illustrated in the edition de luxe of the same catalogue. It is also described and illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LXXXIII, but is repeated here with some fuller information respecting its history.

It is the work of the time of the Elector Christian I, made by Urban Schneeweiss, the goldsmith of Dresden, who was born in 1536 and died in 1600. According to some information kindly supplied by Professor Marc Rosenberg of Carlsruhe, Schneeweiss was responsible for a great number of chains, bracelets, cups, flasks, silver boxes, spoons, and plates, which were required in the travelling carriages of the Elector, and were paid for by the Court treasurer between 1541 and 1662. He was also commissioned to add silver ornaments to some Waldenburg

pitchers belonging to the Elector, and to make some riding whips and whistles. There are some pitchers made of serpentine, set in silver-gilt mounts, which were his work, now to be seen in the Green Vaults at Dresden. They were originally the property of the Electress Anne. It was Schneeweiss who worked the gold and enamel setting of the enormous Narwhal tusk, nearly three yards long, which was once the *pièce de résistance* in the fifth room of the Elector's treasury, and to which miraculous powers of healing were ascribed.

This cup is declared to have been at one time in the Green Vaults in Dresden, but to have mysteriously disappeared in 1806, when for safe custody some of the treasures were placed in the charge of certain of the civic officials. Since that time it has passed through two notable collections.

Dresden work of late sixteenth century.
Numbered at the Victoria and Albert Museum, London, 1214.
See Plate LVI.

77. RELIQUARY OF ENAMELLED SILVER, PARCEL-GILT, AND RICHLY JEWELLED

This remarkable reliquary is composed of two gold plates on which are represented clouds in relief, supported on a stem, formed of a figure of the Mater Dolorosa, standing on the world with the crescent moon at her feet, the whole mounted on a diamond-shaped base. On the front plaque is a superb, antique, egg-shaped, pale-blue sapphire, on which is engraved a representation of the Crucifixion, with the Virgin and St. John on either side of the Cross, and with the names of Mary and John and the legend above the Cross in Greek characters. In the sky above are represented two angels. The splendid gem is set in a star-shaped ornamentation of twelve points in wrought gold on white enamel, and on each of the points are emblems of the Passion, also in wrought gold, each point of the star being composed of two wings of a seraph, the heads of the seraphs being set alternately towards the carved sapphire and away from it. At the extremity of each alternate point of the star is a ruby, and between each pair of points is a flower-shaped ornament of silver, set with a small diamond and a small ruby. Around the sapphire are four more diamonds and two rubies, and the whole star is upon a red enamelled background. Surmounting it, and wrought in gold in very high relief, are six angels, wearing white robes over undergarments in coloured enamel, three green, two purple, and one red, one wing of each angel set with a precious stone, four being diamonds and two rubies. The lower pair of angels are flying with extended hands towards the figure of the Virgin, the central pair kneeling in adoration, the hands of one being clasped, and of the other folded, and the upper pair bearing the napkin of St. Veronica wrought

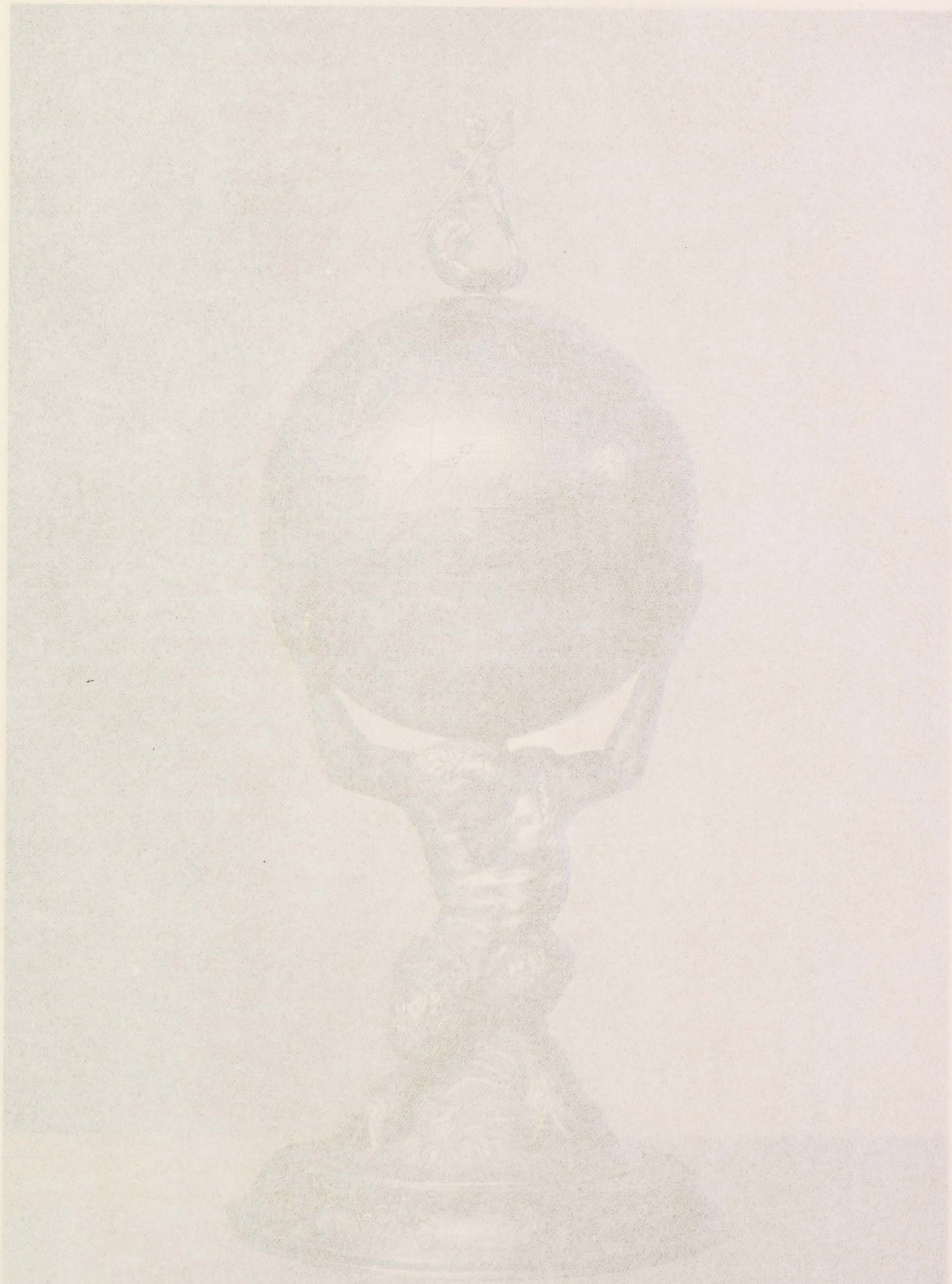


Plate LVI

Gold Cup and Cover in the form of a sphere. No. 76.

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Plate LVI

Gold Cup and Cover in the form of a sphere. No. 76.



in gold with black and white enamel upon it, the head of Christ being represented by a carved amethyst, surrounded by four diamonds and two rubies. Above the napkin of St. Veronica is a cross of gold decorated with black and white enamel and set with a central diamond, and four rubies, one at each end of the cross, and with a second diamond at the base.

The figure of the Virgin, which forms the stem, is surmounted with a triple tiara of gold, from which rise an orb and a cross. The crowns are wrought in gold with black and white enamel, and ornamented with three rubies and four diamonds. Another larger ruby adorns the centre of the girdle of the Virgin, and a small diamond appears on the hanging pocket of her robe, while her figure is depicted as pierced by a sword, the hilt of which, set with six small diamonds, is seen above the left arm. Her under garment is of red enamel, the rest of her costume gold, decorated with black enamel. The crescent moon is in silver, set with one diamond and two rubies. The figure of the globe is of dark blue enamel and gold, the names of many of the countries being supplied, notably Asia, Africa, and America, and the names of certain rivers, all bearing their names in Flemish. The diamond-shaped base is of crimson enamel to match that on the background of the star ornament, and has four representations in wrought gold of the Virgin and Child upon it, illustrating four of the more celebrated Spanish shrines. Between each pair of figures is a band upon which are two diamonds and a ruby. The exterior of the base is of leaf-shaped ornamentation with a rope border, and its extreme points are composed of seraphs' heads with outstretched wings. The reverse of the reliquary is wrought with angels and seraphs on clouds in relief on a blue background, and in the centre is a small circular case for the relic, which opens, and has a hinge and clasp. The relic itself is set in cruciform fashion on a piece of pink silk, ornamented with rays of glory in gold silk-work. Height, $8\frac{3}{4}$ inches; width, 4 inches.

Spanish work of the seventeenth century, mounted during the Spanish occupation of the Low Countries upon a foot of Flemish work.
Numbered at the Victoria and Albert Museum, London, 269.
See Plate LVII.
See Colour Plate in Edition de luxe, No. 31.

Tradition states that this reliquary was at one time in the possession of the Archduke Albert of Austria (at one time Cardinal), and certain of its characteristics strongly support the statement. The archduke died in 1621, and the work of the reliquary evidently belongs to quite the early part of the seventeenth century. The upper portion of it is clearly Spanish, whereas the figure of the Virgin and the globe on which she stands, are as evidently Flemish, and the archduke was ruler of the Low Countries, perhaps the most successful governor that Spain ever gave to Flanders; moreover he was interested in Flemish work. There is another statement made respecting this reliquary which is of even greater interest. The cross on the top of it, the central engraved sapphire, and the stone on which the

head of Christ is engraved, are all three said to have come from Oviedo, and to have formed a part of the celebrated treasure which has always been preserved in the Camera Santa of that ancient cathedral. In Oviedo, as is well known, is the celebrated Arca of oak covered with thin silver plating in which the great collection of relics preserved in the cathedral is said to have been brought from the Holy Land. The chest, it is stated, was removed from Jerusalem to Africa, in order to save it from the Persians. From Africa it was taken over to Cartegena, thence to Toledo, and history is quite definite in stating that in 802 it was removed by Don Alfonso el Casto from Toledo at the time of the Moorish invasion, and deposited in the chapel of San Miguel which he erected, and which is the second oldest Christian building in Spain. Here can be seen the two wonderful crosses, one known as the Cross of the Angels, and the other the Cross of Victory, two of the oldest pieces of gold-work in Europe, together with a vast collection of relics, many of them set in reliquaries and ornaments, superb specimens of early goldsmiths' work, and constituting perhaps the most remarkable collection of reliquaries to be seen anywhere. The crosses, relics, and Arca are still in the very chamber in which King Alfonso deposited them, although the Arca is now empty and its original contents arranged in cases around it.

It is stated that the little cross and the carved stones were at one time in this collection, and that the cross belongs to the eleventh or twelfth century, while the two precious stones are antiques of great importance. In what way they came into the possession of the archduke cannot even be surmised, but it is known that there were a great many fragments of reliquaries in the Arca, and loose stones; and also that some of the reliquaries in the fifteenth century were taken to pieces, and parts of them dispersed. Whatever may be the accuracy of the tradition, it seems clear that the little cross on the reliquary is likely to be of very considerable age, and the two stones have every appearance of being antiques, whereas the gold and enamel work is, as evidently, adapted to them. There is no trace on the back of the reliquary of the parchment or seal relating to the relic, but it is believed to have been a minute portion of the Holy Cross, a large piece of which is still preserved at Oviedo, and in all probability the reliquary was made specially to contain this relic, and adorned with the three precious objects which had come from the Apostles' chest of relics. Whether the original foot was lost in Spain or whether the reliquary was at one time a pendant and was later on given its present form is unknown, but it is evident that the base is of a different period to the upper part, and is as distinctively Flemish as the upper part is Spanish. In all probability the work was carried out for the Archduke when he was in Flanders during his control of the country.

The Archduke Albert (see also under No. 53) was the fifth son of the Emperor Maximilian II, and brother of Rudolf. He was the nephew of Philip II of Spain, and had a high reputation with his uncle for his talents, bravery, and prudence. Early in his life he had been made Archbishop of Toledo, and afterwards Cardinal, holding what was then the richest episcopal preferment in Christendom, but Philip II, for whom he had been



Plate LVII

Reliquary of enamelled silver, parcel-gilt and richly jewelled. No. 77.

head of Christ is engraved, are all three said to have come from Oviedo, and to have formed a part of the celebrated treasure which has always been preserved in the Camera Santa of that ancient cathedral. In Oviedo, as is well known, is the celebrated Arca of oak covered with thin silver plating in which the great collection of relics preserved in the cathedral is said to have been brought from the Holy Land. The chest, it is stated, was removed from Jerusalem to Africa, in order to save it from the Persians. From Africa it was taken over to Cartegena, thence to Toledo, and history is quite definite in stating that in 802 it was removed by Don Alfonso el Casto from Toledo at the time of the Moorish invasion, and deposited in the chapel of San Miguel which he erected, and which is the second oldest Christian building in Spain. Here can be seen the two wonderful crosses, one known as the Cross of the Angels, and the other the Cross of Victory, two of the oldest pieces of gold-work in Europe, together with a vast collection of relics, many of them set in reliquaries and ornaments, superb specimens of early goldsmiths' work, and constituting perhaps the most remarkable collection of reliquaries to be seen anywhere. The crosses, relics, and Arca are still in the very chamber in which King Alfonso deposited them, although the Arca is now empty and its original contents arranged in cases around it.

It is stated that the little cross and the carved stones were at one time in this collection, and that the cross belongs to the eleventh or twelfth century, while the two precious stones are antiques of great importance. In what way they came into the possession of the archduke cannot even be surmised, but it is known that there were a great many fragments of reliquaries in the Arca, and loose stones; and also that some of the reliquaries in the fifteenth century were taken to pieces, and parts of them dispersed. Whatever may be the accuracy of the tradition, it seems clear that the little cross on the reliquary is likely to be of very considerable age, and the two stones have every appearance of being antiques, whereas the gold and enamel work is, as evidently, adapted to them. There is no trace on the back of the reliquary of the parchment or seal relating to the relic, but it is believed to have been a minute portion of the Holy Cross, a large piece of which is still preserved at Oviedo, and in all probability the reliquary was made specially to contain this relic, and adorned with the three precious objects which had come from the Apostles' chest of relics. Whether the original foot was lost in Spain or whether the reliquary was at one time a pendant and was later on given its present form is unknown, but it is evident that the base is of a different period to the upper part, and is as distinctively Flemish as the upper part is Spanish. In all probability the work was carried out for the Archduke when he was in Flanders during his control of the country.

The Archduke Albert (see also under No. 53) was the fifth son of the Emperor Maximilian II, and brother of Rudolf. He was the nephew of Philip II of Spain, and had a high reputation with his uncle for his talents, bravery, and prudence. Early in his life he had been made Archbishop of Toledo, and afterwards Cardinal, holding what was then the richest episcopal preferment in Christendom, but Philip II, for whom he had been

Plate LVII

Reliquary of enamelled silver, parcel-gilt and richly jewelled. No. 77.





acting as Viceroy in Portugal, was determined that he should be governor of the Netherlands, and was especially desirous that he should marry Isabella (see also under No. 53) his daughter. In the end he had his way, and the Archduke gave up his Cardinal's hat and mitre, obtained a special dispensation from Rome, and in his fortieth year married Isabella at Valencia on the 15th of April, 1599. Previously to this, he had been sent as Governor-General to the Netherlands. He became practically the sovereign of Flanders, and ruled its people with greater satisfaction to them than had any previous Governor. His life there was, however, one of constant warfare. Just before his death Philip II ceded to Albert the actual sovereignty of Burgundy and the Netherlands, and designated the Archduke and Archduchess as joint sovereigns, with the right of succession to their children. After this act was executed, Philip died, and the marriage took place at Valencia. Albert and Isabella then returned to rule over their country, and continued to do so until 1600, when their army was defeated by the Dutch at Nieuport. From that time Prince Maurice of Nassau held the chief power in Holland, and the Archduke was engaged for more than three years in the famous siege of Ostend, in which he sustained enormous losses. Eventually he retired from Flanders and died in 1621.

78. FIGURE OF THE VIRGIN AND CHILD IN SILVER, PARCEL-GILT

THE figure of the Virgin is represented as standing on a pedestal of open-work pointed arches, containing various figures. She has long flowing hair, and wears a high crown, surmounted by a cross. In her right hand she carries a sceptre, and the Holy Child is seated on her left arm. He is represented nude, bearing the orb in His right hand and a sceptre in the left, and there is a curious cruciform piece of metal-work behind the head, intended to represent a halo. The Child's hair and the orb held by Him are gilt, as are also the hair of the Virgin, her crown and sceptre, and the border of her robe.

In the arches below there are the following figures:

(1) A crowned woman holding a book, a bow and an arrow, probably intended to represent St. Victoria of Cordoba, who was shot with arrows under Diocletian, and whose annual fête on 17th November is one of the great events in the city of Cordoba.

(2) A woman carrying a flag, and having three ostrich feathers in her hair. She bears a cup in her hand, from which she is pouring water, and the figure no doubt represents Saint Paulina, who put out a fire in Rome, by pouring water upon it from a pail.

(3) A woman wearing a crown, and carrying a book, sword, and cross. She has a dragon at her feet, and the figure is doubtless intended to represent St. Margaret of Antioch, who was assailed in prison by the devil in the form of a huge dragon, but who drove the fiend away from her by the power of the cross she had in her hand. St. Margaret was comforted in her prison by the apparition of a luminous cross, and hence bears a cross as one of her emblems in addition to the dragon, and the sword with which she was beheaded.

(4) A woman crowned, bearing a sword, a book, and a wheel, and representing St. Catherine of Alexandria, who was martyred on a wheel, and whose feast-day is 25th November. The book is one of her emblems, given to her on account of her learning.

(5) A man, bearing a tau cross, a book, and a bell, and having a pig at his feet, representing St. Anthony.

(6) A woman crowned, with a sword and a book, and having a tower at her feet, representing St. Barbara, whose emblems were a tower and a sword.

(7) A knight bearing a banner, and engaged in killing a dragon, representing St. George of Cappadocia.

(8) A figure using a large tree as a staff, and bearing in his hand a child with a halo, the representation being that of St. Christopher.

Below the robe of the Virgin is a shield, on which appears a double knot, and a lozenge-shaped emblem. Engraved on the rim of the base is the date 1510, and the initials I. A. R. preceded by two emblems, one a triangle, and the other resembling a figure 8 open at the top. The actual base is octagonal, with a pierced diaper border.

Height, $16\frac{3}{8}$ inches; height of the Virgin's figure, $5\frac{5}{8}$ inches; height of the Child, $3\frac{5}{8}$ inches; height of the figures of saints, $1\frac{5}{8}$ inch; width at the base at its widest point, 6 inches; and at its narrowest point, $5\frac{3}{8}$ inches. Illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LX, but repeated in this volume with the identification of the saint, and further historical information.

Spanish work of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 731.
See Plate LVIII.

This silver figure at one time was in a collection in Naples, and was then stated to have been an ornament, and perhaps the chief ornament, of a Custodia, Spanish work of the fifteenth century. It is undoubtedly Catalonian in its spirit and design, and in all probability was the work of one of the early goldsmiths of Barcelona. In many of the details, especially in the arched work of the base, it resembles the celebrated silver-gilt chair made for Martin I, King of Aragon (who reigned from 1395 to 1412) now preserved in the Cathedral at Barcelona. The Silla del Rey Don Martin is, however, more delicate and elegant than is the work on this figure, and is undoubtedly of a higher order of excellence, but the resemblances between the two are very marked. The goldsmiths of Catalonia attached to the kingdom of Aragon were organized as a corporation in the fourteenth century, and Barcelona at that time had an important and increasing trade in silver-work, precious stones, and jewels, especially with Italy and the East. The original books of the corporation are still in existence, and full of exquisite drawings of jewellery and ornaments in silver, for the most part signed by the goldsmith responsible for them, and in many instances dated. It would appear to have been a custom in that city for a goldsmith to attend at the offices of the guild,



Plate LVIII

Figure of the Virgin and Child, in silver, parcel-gilt. No. 78.

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Height, 16¼ inches; height of the Virgin's figure, 5⅝ inches; height of the Child, 3¼ inches; height of the figures of saints, 1⅝ inch; width at the base at its widest point, 6 inches; and at its narrowest point, 5⅜ inches. Illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LX, but repeated in this volume with the identification of the saint, and further historical information.

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Plate LVIII

Figure of the Virgin and Child, in silver, parcel-gilt. No. 78.





Plate LIX

Pine-apple Cup and Cover in repoussé silver-gilt. No. 79.

Plate LIX

Pine-apple Cup and Cover in repoussé silver-gilt. No. 97.





and insert in its books a drawing of a jewel he proposed making, certifying it with his signature. Two celebrated goldsmiths of Barcelona in the middle of the fifteenth century were called away from Catalonia by Pope Calixtus III, and they worked for him and for the rulers of Naples, at that time an appanage of the crown of Aragon. These two goldsmiths, Pedro Diez and Antonio Perez de las Cellas, were always known as Catalans, and were so styled when their work was mentioned. It seems possible that to one of them, working perhaps for Alfonso V or his son Ferdinard I, this figure should be attributed. It bears a marked resemblance in its details to many of the drawings in the second volume (that dealing with the fifteenth century), of the Guild books of Barcelona, and its Catalan origin is readily accepted by the critics, learned in silver-work, of that city. At the same time they pronounce that there is just that curious quality of southern Italian work about it which would come naturally if it had been prepared by a Catalan goldsmith working in Naples. Every effort, to discover other portions of the Custodia has been fruitless, but the figure is of unusual interest in itself, and there are comparatively few examples of Catalan silversmith's work outside the treasuries of the churches of Catalonia.

79. PINE-APPLE CUP AND COVER IN REPOUSSÉ, SILVER-GILT

The body of the cup is embossed with eight rows of lobes, increasing in size toward the upper part. It consists of a circular concave base, surrounded both above and below with a band of pierced ornamentation composed of fleurs-de-lis, and upon the base is, in raised silver-work, a wreath of stems with conventional leaves. This foot is supported by three kneeling figures of jesters, in cap and bells, each playing upon a clarionet. The cover is slightly domed, and is decorated with similar lobes to those on the cup. It is surrounded by a crown of conventional Gothic foliage, from which falls a band of pendent ornamentation composed of fleurs-de-lis. In the centre the cover rises in pyramid form in three tiers, the lowermost a plain hexagonal knop, the two upper tiers of conventional foliage, and on the extreme apex is the figure of a child, holding a bird in the left hand and a fruit in the right. The centre of the cover has a base, formerly enamelled, and engraved with representations of agricultural emblems.

This cup originally belonged to the Fischerzunft, or angling club of the town of Ingoldstadt on the Danube, and appears to have been used at dinners of the Guild, and to have been the gift of one Master Anthony, who was Master of the Guild on several occasions, notably in 1535 and 1555. Tradition states that the meetings of this Guild were always concluded with music and frolic, and hence probably the appearance of the kneeling figures of the jesters at the base of the cup.

Height, 11¼ inches; height of the cup, 7 inches; diameter at the mouth, 4⅞ inches. There are no hall-marks on the cup. It was exhibited at the Burlington Fine Arts Club in 1906, at the exhibition of Early German Art, and is described in the catalogue, page 41, No. 3, and is illustrated in the Edition de luxe of the same catalogue.

It is also described and illustrated in the catalogue of Mr. Pierpont Morgan's collection of Old Plate, Plate LXI, but is repeated in this volume as the history of the cup has only just been discovered.

German work, *circa* 1540.
Numbered at the Victoria and Albert Museum, London, 819.
See Plate LIX.

80. SILVER-GILT CIBORIUM

This ciborium, or reliquary, is rectangular in shape, resembling a casket, and decorated with representations of Gothic niches, five on each side, the space between the niches being engraved with a design of foliage. The top and bottom edge of the casket are crowned with open-work pierced cresting, which extends to edge the panels on its cover. The cover rises up in pyramidal form, and forms panels decorated with foliage in slight relief. This is crowned by a ball of rock-crystal, enclosed in a rich stem of foliage work, and with a finial on its extreme apex of similar foliage. The rectangular chest is supported on a central hexagonal stem, which is decorated with Gothic niches, similar to those on the chest. In the centre of the stem is a large knop, with bands above and below of open-work cresting and with a central narrow decoration of St. Andrew's crosses. At the angles of this hexagonal knop there spring from the central stem two branches which rise on either side of the rectangular casket. They terminate at each end with foliage, and on their extreme ends are small circular platforms which serve as pedestals for two figures of standing angels, who are gazing on the central rectangular casket. These circular platforms are bordered with cresting of open-work, and the two arms resemble in their appearance horns of plenty. The base of the ciborium is similar to that of a chalice, and has four compartments, which are decorated with foliage in relief, like that on the cover of the casket, the panels being edged, and the whole base bordered with Gothic arcading like that which finishes the top and bottom edge of the rectangular chest. On one of the lobes on the base is a small shield of arms with the device of five castles, two, one and two, the arms of Old Castile. The mark is the word "Cerve" for Ciervo (*cervus*).

Height, 16 inches; width at the foot, 8¼ inches; width across the angels' wings, 7¾ inches; width of the reliquary, 4⅞ inches. The reliquary is illustrated in Havard's "Histoire de l'Orfèvrerie Française," page 264.

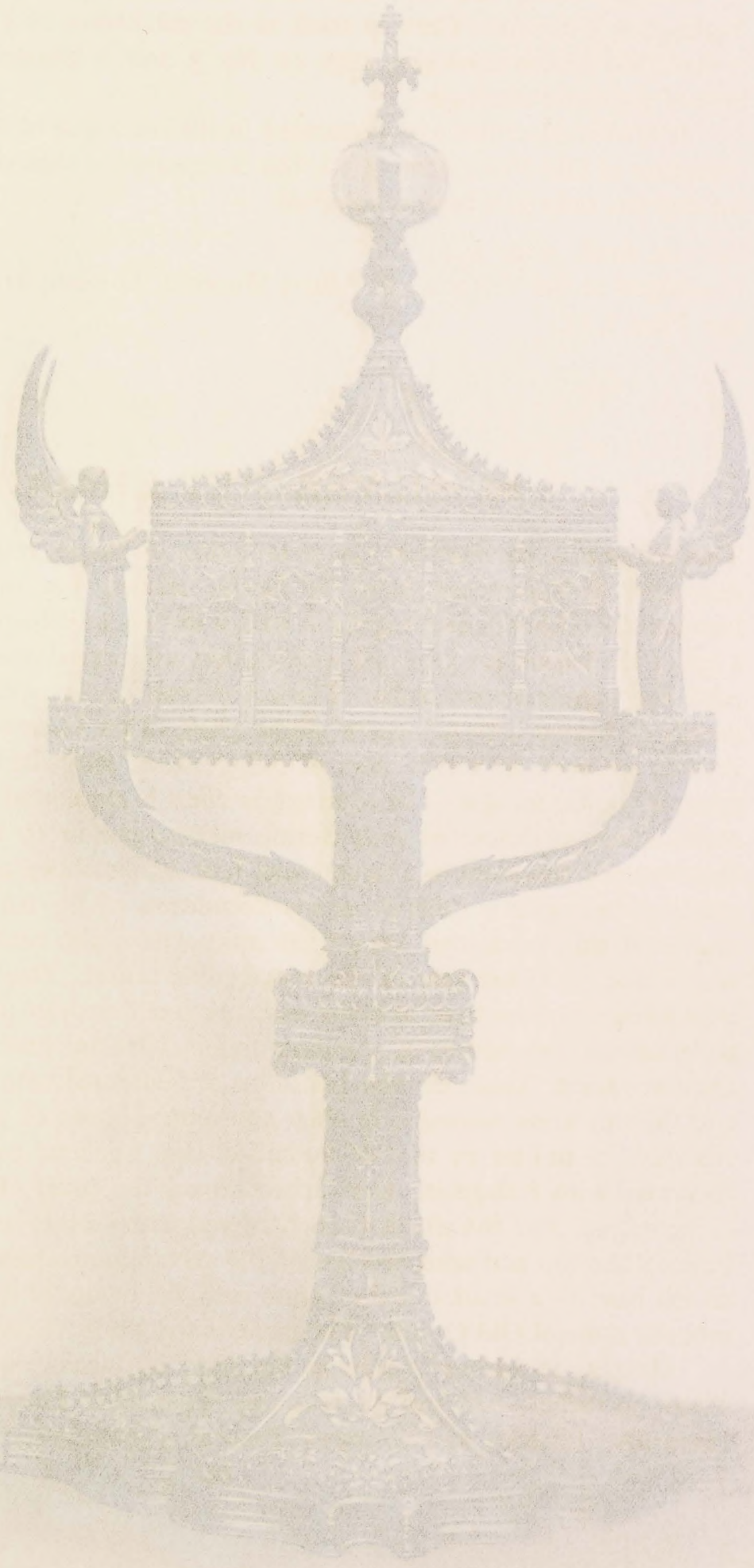


Plate LX

Silver-gilt Ciborium. No. 80.

Height, 11¼ inches; height of the cup, 7 inches; diameter at the mouth, 4¼ inches. There are no hall-marks on the cup. It was exhibited at the Burlington Fine Arts Club in 1906, at the exhibition of Early German Art, and is described in the catalogue, page 41, No. 3, and is illustrated in the Edition de luxe of the same catalogue.

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German work, *circa* 1540.
Numbered at the Victoria and Albert Museum, London, 819.
See Plate LIX.

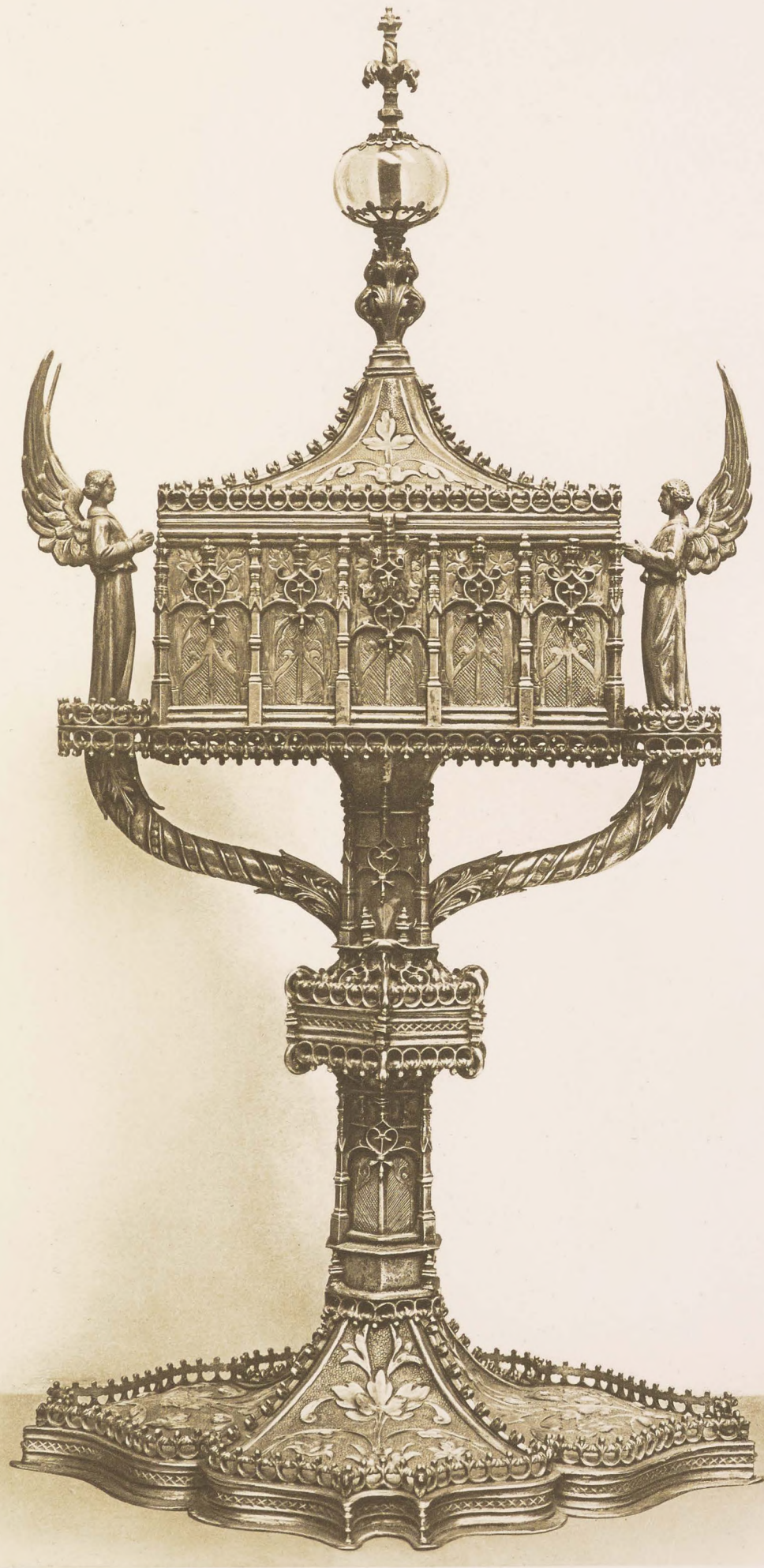
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Height, 16 inches; width at the foot, 8¼ inches; width across the angels' wings, 7¾ inches; width of the reliquary, 4½ inches. The reliquary is illustrated in Havard's "Histoire de l'Orfèvrerie Française," page 264.

Plate LX

Silver-gilt Ciborium. No. 80.



This ciborium is stated to have belonged at one time to a religious guild connected with the district known as Las Montañas de Santander, and to have contained a relic of St. Hubert. The members of the Guild were mainly huntsmen, and the original chapel belonging to them was in a little village near to Reinosa. The Guild was in some way closely connected with the lords of Aguilar, and the ciborium passed into the possession of the Convent of Santa Maria at Aguilar, and thence to the Cathedral of Palencia, but it only appears to have been lent to the cathedral, and to have remained the property of the convent at Aguilar, by whom it was eventually sold, passing into the hands of a dealer in Cologne. The relic of St. Hubert was retained by the convent, but as far as can be ascertained is now no longer in its possession.

The ciborium reappeared in the collection of Baron Albert Oppenheim of Cologne, and is described in the catalogue prepared for him in 1904 by M. Emile Molinier, under No. 139, and illustrated in Plate LXXV. It is described and illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LXVI, but is repeated in this volume as its early history in Spain has only just been discovered.

Spanish work of the early sixteenth century.
Numbered at the Victoria and Albert Museum, London, 984.
See Plate LX.

81. CHALICE OF SILVER-GILT, SET WITH PLAQUES OF *BASSE-TAILLE* ENAMEL ON SILVER

THE base of this chalice is spreading, and is decorated with a series of twelve medallions, six large and six small, having upon them the symbols of the four Evangelists, and the following figures in translucent enamel: St. Michael overthrowing the dragon, St. Christopher, St. Mary Magdalene, St. John the Baptist, St. Anthony of Padua, St. John Gualberto, King David, and St. Paul. Above these plaques are six medallions in repoussé work, representing prophets and saints alternately, the figures of the former being set under pointed trefoil arches. The edge of the foot is decorated with fleurs-de-lis which are incised, and with a band of small quatrefoils in relief. Above the base, the lowermost part of the stem is an engraved inscription † CALIX. ABBĪĒ. (abbacie) SCĪ (sancti) MICHAĒL. DE. SEN. (Senis). The knop, which is large and heavy, is ornamented with six enamelled medallions, representing the crucifixion and various saints, and above and below it the stem is enamelled with busts of female figures, separated by figures in relief at each angle. At the extreme top of the stem is a heavy beading. The plain

bowl rises from a frame composed of demi-angels enamelled, each within pointed arches, and separated one from the other by ornaments of flowers. Height, $9\frac{1}{2}$ inches; width of the knop, 3 inches; width of the base, $7\frac{7}{8}$ inches; width of the cup, $4\frac{5}{8}$ inches.

This chalice was the property of the Abbey of St. Michael in Siena, founded in the eleventh century. The Abbey first belonged to the Order of Vallambrosa, then to the Cistercians, then in the seventeenth century passed to the Carmelites, from them to the Knights of St. Stephen, and finally, in 1770, became what is now called the Parish Church of San Michele in San Donato. The chalice was sold at the time of the suppression of the convent, when it became a parish, and was purchased by a dealer in Florence. It afterwards passed into the possession of Baron Albert Oppenheim of Cologne, and is described in the catalogue prepared for him in 1904 by Monsieur Emile Molinier, under No. 136, and is illustrated in Plate LXXIV. The church in question is now administered by a secular priest, as the religious have been completely suppressed.

The chalice has been partially re-gilt and a few pieces of the enamel have been restored. It is illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LIX, No. 2, but is repeated here as the historical information concerning it and the Abbey has only lately been discovered.

Sienese work of the fourteenth century.
Numbered at the Victoria and Albert Museum, London, 989.
See Plate LXI.

The most interesting feature of this chalice is the fact that one of the eight medallions in translucent enamel is a representation of the celebrated founder of the Vallambrosan Order, St. John Gualberto, and this proves that the chalice was made for the Abbey during the time that the Vallambrosans held it, and before it passed into the hands of the Cistercians.

St. John Gualberto was born in Florence in 999, and is declared to have been a man of gay and lively habits, endowed with considerable means. The murder of his only and much-beloved brother led him to devote his life to discovering the assassin, and avenging his brother's death. He searched for him for a considerable time, and on the evening of a certain Good Friday came suddenly upon his enemy alone and unarmed in a narrow road leading to the Church of San Miniato al Monte. St. John Gualberto at once drew his sword to slay the murderer, who fell on his knees, praying in the name of Christ that his opponent would have mercy upon him. The Saint was about to refuse the petition, when he was suddenly seized with horror of the crime he was going to commit; he remembered the great events of the day, and his arm stiffened before he could give the blow. Instead of killing the man, he held out his hand, raised him from the ground, and told him to go in peace, urging him to give a promise that he would never again take away a fellow creature's life. Overcome with emotion the man went away, and St. John Gualberto went into the church to offer up his thanksgivings,



Plate LXI

Chalice of silver-gilt set with plaques of *basse-taille* enamel on silver. No. 81.

bowl rises from a frame composed of demi-angels enamelled, each within pointed arches, and separated one from the other by ornaments of flowers. Height, 9½ inches; width of the knop, 3 inches; width of the base, 7¼ inches; width of the cup, 4¼ inches.

This chalice was the property of the Abbey of St. Michael in Siena, founded in the eleventh century. The Abbey first belonged to the Order of Vallambrosa, then to the Cistercians, then in the seventeenth century passed to the Carmelites, from them to the Knights of St. Stephen, and finally, in 1770, became what is now called the Parish Church of San Michele in San Donato. The chalice was sold at the time of the suppression of the convent, when it became a parish, and was purchased by a dealer in Florence. It afterwards passed into the possession of Baron Albert Oppenheim of Cologne, and is described in the catalogue prepared for him in 1904 by Monsieur Emile Molinier, under No. 136, and is illustrated in Plate LX[illegible]. The church in question is now administered by a secular priest, as the religious have been completely suppressed.

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Plate LXI

Chalice of silver-gilt set with plaques of basse-taille enamel on silver. No. 81.



and to pray for guidance, when, raising his eyes, the legend tells us, he saw the head of the Redeemer bow to him in answer to his appeal that the way of his future life might be clearly set out. St. John Gualberto was so much impressed by the miracle that he could not return home, but at once entered the monastery to which the church belonged, and took vows as a monk. Finding, however, that the rule was not kept to his satisfaction, he withdrew to a lonely place in the Apennines, founded a new monastery, imposed a rule on the various friends who gathered about him, formed very much upon that of St. Benedict, and within a few years the Order of Vallambrosa had become a power in Tuscany, and twelve other monasteries connected with it had been formed. St. John Gualberto died in 1073, and his remains were first buried in Vallambrosa, but afterwards translated to the great Abbey of San Salvi, and placed in a richly decorated shrine. The order became a very powerful one, one of the great orders of the north of Italy. The crucifix which brought about the conversion of the founder is said to be still preserved in the Church of San Miniato al Monte, where also is a portrait of the Abbot. Representations of him occur in many pictures by masters of the fifteenth and sixteenth centuries, notably in two in the Academy in Florence, by Perugino and Andrea del Sarto. Some of the bas-reliefs from his shrine are in the Bargello in Florence, and the great Crucifixion by Fra Angelico in San Marco has representations of the Saint kneeling between St. Peter Martyr and St. Romualdo.

82. CHALICE OF SILVER-GILT, ENRICHED WITH ENAMEL DECORATION

THE base of this chalice is six-sided, and the border of it pierced with quatrefoils. Upon it are two enamelled shields, one of which has a device representing crossed arrows, and a cross held by a winged figure, the other bears that of a knot and is surrounded by a helmet, from which rises a cross formed of acorns and foliage. The stem of the chalice is six-sided, and curves gradually to spread out at the base. It is enamelled in red, blue, and green, and decorated with silver fillagree scroll-work. The knop is formed of a large bulb, with six curved leaf-shaped panels above, and six below, enamelled in similar fashion, and it carries also six four-sided heavy studs, which project from it, and on which are enamelled the letters forming the word MARIA. The knop is pierced by the hexagonal stem of the chalice which is also enamelled with lettering, similar to that on the studs, the lettering above the knop forming the word IHESUS and below XPUC. The bowl of the chalice is supported by a framework of enamel and fillagree, consisting of six semicircular compartments filled with sprays of flowers in fillagree, enamelled between, and surmounted by a pierced crown of work composed of trefoils and foliage. The

actual plain bowl is encircled by a band inscribed: CALIX DNI (Domini) IOHANNIS BENEDICTI DE WRATISSLAVIA ("The chalice of Master John Benedict of Breslau"). There are no hall-marks on this chalice. The width of the base is $5\frac{3}{8}$ inches; width of the coat of arms, $4\frac{7}{8}$ inches; width of the upper base, $4\frac{3}{8}$ inches; diameter of the knop, $2\frac{1}{2}$ inches; diameter of the knop through the studs, $3\frac{1}{4}$ inches; diameter of the cup, $4\frac{1}{4}$ inches; height, $9\frac{1}{2}$ inches.

This chalice is illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LIX, No. 1, but is repeated here as its connection with Breslau has only just been determined.

Bohemian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 729.
See Plate LXII.

83. CHALICE OF SILVER-GILT, ENRICHED WITH ENAMEL-WORK

THE base of the chalice is in two sections, the lower part formed of eight pointed sections, supported on pierced quatrefoil borders, and having on their upper surface Y-shaped devices of red enamel, decorated with foliage, birds, dogs, hares, and vases in white enamel, and these are separated by other lobes of oval shape, similarly decorated with foliage in enamel in relief. Above this base rises a smaller one, similarly composed of eight members, raised on a pierced quatrefoil border, and decorated with smaller Y-shaped devices of enamel-work. From it rises the stem, which below the knop is in three divisions, the lowermost decorated with birds and animals in enamel, alternately with pierced diamond-shaped ornaments with ovals set on green enamel, the second section enamelled with birds and animals alternately with quatrefoils, and the uppermost enamelled with an ornamental device, alternately with arched niches. The knop is bowl-shaped, and in two divisions, each composed of large plain lobes, separated by narrow bands, decorated with flowers in red and white enamel. Between the two divisions of the knop is a band of short pointed ornaments. Above the knop is a short octagonal stem, decorated with birds, animals, and flowers, in red and white enamel, alternately with arched niches similar to the stem below the knop. The bowl is engraved with a band inscribed: † HIC. EST. ENIM. CALIX. SANGVINIS. MEI. NOVI. It rises out of a frame composed of pointed ornaments separated by others which are bordered with a decoration composed of birds, animals, and scrolls in white enamel on a red background. Width of the base, $7\frac{1}{2}$ inches; diameter of the lower knop, $3\frac{1}{8}$ inches; diameter of the upper knop, $2\frac{1}{4}$ inches; diameter of the cup at its rim, 4 inches; at the edge of the calyx which springs



Plate LXII

Chalice of silver-gilt enriched with enamel decoration. No. 82.

actual plain bowl is encircled by a band inscribed: CALIX DNI (Domini) IOHANNIS BENEDICTI DE WRATISSLAVIA ("The chalice of Master John Benedict of Breslau"). There are no hall-marks on this chalice. The width of the base is 5⅝ inches; width of the coat of arms, 4⅛ inches; width of the upper base, 4⅛ inches; diameter of the knop, 2½ inches; diameter of the knop through the studs, 3⅛ inches; diameter of the cup, 4¼ inches; height, 9½ inches.

This chalice is illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LIX, No. 1, but is repeated here as its connection with Breslau has only just been determined.

Bohemian work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 729.
See Plate LXII.

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Plate LXII

Chalice of silver-gilt enriched with enamel decoration. No. 83.



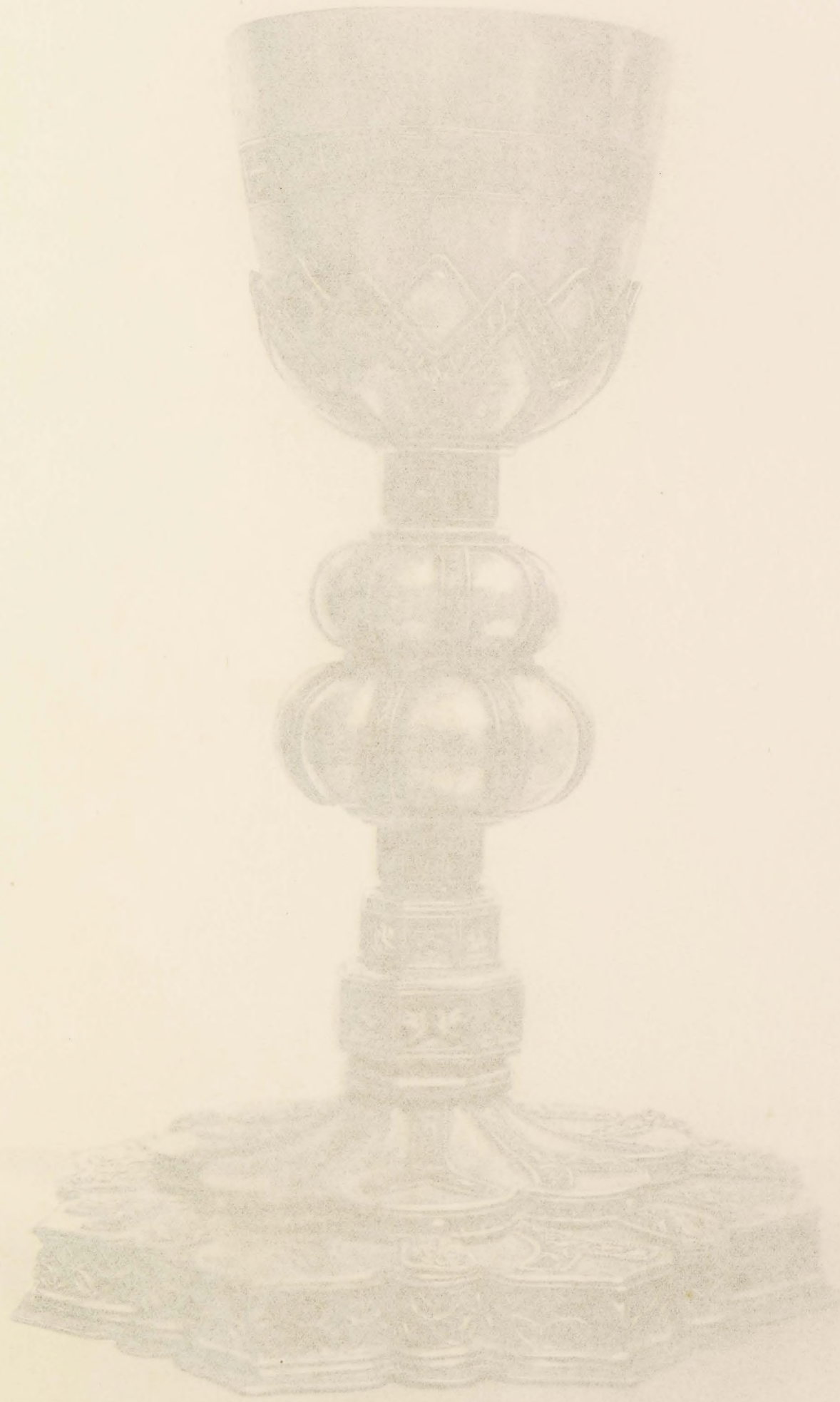


Plate LXIII

Chalice of silver-gilt enriched with enamel-work. No. 83.

Plate LXIII

Caddice of silver-gilt enriched with enamel-work. No. 83.



from it, $3\frac{1}{2}$ inches; height, 11 inches. There are three hall-marks: (1) LVIS in a rectangular panel; (2) a lion and the word COR and a shield; (3) M^{t}O in black letters in a shield. The chalice is illustrated in the catalogue of Mr. Morgan's collection of Old Plate, Plate LIX, No. 3, but is repeated here as its place of origin has only just been discovered.

It came, together with a wonderful pair of enamelled stirrups also in Mr. Morgan's collection; from the church of St. Martin in Valladolid at a time when all the treasures of this church were dispersed in order that the building might be restored and decorated. The dispersal seems to have been an extraordinarily complete one, as there is now absolutely nothing of any importance in the way of silver- or enamel-work in this church. The building is of the thirteenth century with an early Gothic pointed tower, and a representation upon the façade of St. Martin and the beggar, but the interior has been completely modernized, and practically nothing relating to its old history has been left, with the exception of a few pieces of brocade and some silk hangings of small importance. The chalice appears to have passed through the hands of a great many of the European dealers before it reached the collection in which it now appears.

Spanish work of the early part of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 730.
See Plate LXIII.

84. HALF-LENGTH FIGURE OF ST. CATHARINE IN GOLD AND ENAMEL

THE face of the figure, the neck, shoulders, hands, and part of the drapery are enamelled white, and the remainder left in the natural colour of the gold. The hair, which is of red gold, is puffed out on either side of the face, and surrounded by a crown composed of nine pearls arranged in groups of three, and having in the centre, immediately over the forehead, a fine square sapphire. On the breast is worn a jewel formed of a pink topaz, or more probably a star sapphire, surrounded by six pierced pearls. In one hand is a square ornament of gold, probably intended to hold a palm branch, and perforated for the purpose, while the other hand rests upon a quarter of a wheel, formed of wrought gold, the axle set with a sapphire and the rim with two pink topazes, or star sapphires, and one deep blue sapphire, separated by two pairs of pearls pierced. The figure has a very flat back, and has evidently at one time been fastened on to a shrine or reliquary. It is now mounted on a wooden base set upon a marble lower base. It has been suggested that some of the jewels are later additions, but it is difficult to accept this suggestion, as the whole figure, which is of remarkable importance, appears to be certainly fifteenth-century work. Height, $6\frac{1}{4}$ inches,

including base, the actual height of the figure being $3\frac{7}{8}$ inches and its width $2\frac{3}{8}$ inches.

The figure originally belonged to a convent in Clermont Ferrand, and was set in the centre of a Pax. It was presented by the Superior of a convent to a Spanish cardinal, and from him came into the hands of a certain Contessa de Munter, a widow lady, residing in Madrid. From her collection it passed into the possession of an important dealer in London, who sold it to a dealer in Florence; by him it was sold to a French collector and then passed into the collection of a well-known connoisseur resident in Paris.

French work of the early part of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 810.
See Plate LXIV.
See Colour Plate in Edition de luxe, No. 32.

85. VERY FINE SILVER-GILT PAX

In the centre of this Pax is a panel on which is represented in wrought gold, in high relief, the scene of the Flagellation, Christ bound to the column and four Roman soldiers scourging Him. These figures are set upon an enamelled background, the lower part of which is green, representing grass, the upper part various shades of purple, depicting distant mountains, cities, and sky, with some trees lightly delineated thereon in gold. The horizon is crowded with cherub faces, engaged in watching the dread scene. From the triple capital of the column to which Christ is bound there spring two arches, dividing the scene into two portions, and between them, on a green background, is represented the Borgia coat of arms: *sable*, quarterly, first and fourth a bull *or*, second and third a crescent *argent*. The coat of arms is surmounted by a cardinal's hat *gules*. Beneath the Flagellation is an inscription in gold letters on a black ground I. BORGII. CAR. MON. REGAL. At the base of the panel are three roundels of purple and white enamel, representing cherubs' heads. The panel is enclosed in a rich circular-headed arch, exquisitely chased, the two columns separating the arch being decorated in vases and masks, and having capitals of bulls' heads, the crest of the Borgias, while the upper part of it is of a wreath pattern. On the exterior of the arch is an open-work border, composed of chimerical beasts in pairs, joined by a collar at the neck; alternately with an ornament with escallop shell and scrolls, and the two extremities of this open-work scroll border are chased in the form of bunches of grapes. At the extreme apex of the column is a leaf ornament supporting a tablet on which is a figure in silver-gilt, probably intended to represent St. John the Baptist, the patron saint of the Archbishop. The back of the Pax is plain gilt,



Plate LXIV

Half-length figure of St. Catharine in gold and enamel. No. 84.

including base, the actual height of the figure being $3\frac{1}{8}$ inches and its width $2\frac{1}{8}$ inches.

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Plate LXIV

Half-length figure of St. Catharine in gold and enamel. No. 84.



having upon it an elaborate handle, composed of four twisted serpents and foliage, by which the Pax can be held. Height, $7\frac{1}{2}$ inches; width, 5 inches.

With this Pax is the base of an altar-cross, a triangular block of rock-crystal, wholly plain, but ornamented along the front with three panels of wrought gold, richly enamelled in colour, each having a large ruby set in the centre of it. The central panel has a fleur-de-lis on each end, the two side panels are composed of scroll-work, in the middle of the base is a stud to support a cross. This rock-crystal base has nothing, however, to do with the Pax which now rests upon it. It resembles the enamel-work on the rock-crystal shrine, No. 54, but it does not appear to be a portion of the base of that shrine. It probably belongs to something quite different.

From the treasure of the Cathedral of Tarazona, in the kingdom of Aragon.
Italian work of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 809.
See Plate LXV.
See Colour Plate in Edition de luxe, No. 33.

Cardinal Borgia, for whom this Pax was made, was nephew to Pope Alexander VI, and a Spaniard. After having been Apostolic Protonotary and "Corrector of the Apostolic Letters," and received the Archbishopric of Monreale, his uncle, in 1482, created him Cardinal, and conferred upon him at the same time the Archbishopric of Olmütz, in Moravia. The Cardinal bore the title of Patriarch of Constantinople, and possessed as well the Archbishoprics of Capua and of Ferrara. He took part in all the most important affairs of the Holy See, and was appointed Legate to the Court of Naples, where he officiated at the investment of Alfonso II. He was towards the close of his life forced to live in retirement, through fear of Caesar Borgia, who was suspicious of all his relatives, and of whom most of them were afraid. He died on 1st August, 1509.

This Pax is twice alluded to in the inventories of the cathedral of Monreale 1482, and has been said by some critics to have been presented by Cardinal Borgia, when he was installed there as Titular of the place. It is, however, a curious fact that the reference to the Pax is made in indirect fashion, as though the object was not usually accepted as part of the cathedral treasure, and it has not been easy to account for this somewhat casual reference to it. It was declared to have been at one time in the cathedral of Tarragona, and this statement still more complicated any investigations regarding its history, but some inquiries made on the spot have gone a long way towards clearing up the confusion. The Pax had no connection whatever with Tarragona, but belonged, as recently as 1893, to the cathedral of Tarazona, and, as the property of that cathedral, was exhibited at the Exposición Historicó-Europea, No. 29, Room 9. Its presence at Tarazona is easily accounted for, as the place is but thirteen miles from Borja, the original home of the Borgias, an ancient, quaint little town, with their ancestral ruined castle, which came into the possession of the family in 1121, by gift from Alfonzo VII, who had captured it from the Moors. As the property of the cathedral of Tarazona, the Pax was illustrated in a rare book entitled "Las Joyas de le Exposición Historicó-

Europea, 1892-3," Plate XII. It seems therefore to be clear that this famous Pax was only at Monreale during the time that Cardinal Borgia was officiating as Archbishop at the place, and that it was brought away by him from Sicily, and presented to the cathedral to which the Borgia were much attached, and which received many important gifts from various members of that family.

It bears a striking resemblance in general design to the work of Filarete, and closely resembles one of his plaques preserved in the Museum in Vienna, which has similar figures in relief and an inscription.

A Pax attributed to Filarete, and now in the Esterhazy collection, is also very much like the one in question. There is no actual reason why this Pax should not have been made entirely by Filarete, save the tradition that he died about 1469. We know, however, that he was living in 1465, and that he had gone to Rome in 1433, but of his age when he reached Rome we know nothing, and he may well have been living in 1482, when the Cardinal was at Monreale. It is quite possible that some other craftsman may have added the inscription, or Filarete may have left the Pax incomplete at his death.

Another opinion deserving the closest attention attributes the Pax to the Paduan or Northern Italian School, the School of Riccio or of Moderno, and in fact a bronze plaquette resembling the central group of the Pax has been given to this school by the German critics (see 685 in the Berlin catalogue of Bronzes). The opinion, however, of Italian connoisseurs is in favour of the work, or at least the influence, of Averlino.

Antonio di Pietro Averlino, commonly known as Filarete, Florentine sculptor and architect of the fifteenth century, has long been deprived of that measure of recognition, not to say fame, which is his undoubted due. The slighting references to him in Vasari's Lives are doubtless accountable for much of this neglect. Moreover, we have but very little information as to his life, and both the place and time of his death are unknown.

We cannot even tell in what year Averlino was born, but his portraits which are preserved in his *magnum opus*, the bronze gates of St. Peter's Cathedral, in the medals, and in the Treatise on Architecture, would seem to show that he was born about 1420. Vasari says that he died at the age of sixty-nine, and the last documentary evidence we have of him bears the date 1465. There is no doubt that he was born at Florence, since he signs himself Fiorentino, and there are letters extant from the Signoria, speaking of Averlino as our dear fellow-citizen. His father's name was Pietro, and the name of the family was Averlino, the latter being a word of Tuscan origin. The name Filarete, under which the master is generally known, was only adopted by him in the last years of his life. That it was a nickname is proved to us in a passage in the Treatise on Architecture, in which Averlino describes himself to Piero de' Medici as "tuo Filareto architetto Antonio Averlino Fiorentino." The fact that this nickname does not appear in the works of the master, or in documents referring to him, is easily explained when it is remembered that we lack any works dating from his last years, and that in contracts and letters it was always necessary to use his real name. Averlino would seem to have gone to Rome in May, 1433, as he speaks in his treatise of having witnessed the coronation of the Emperor Sigismund, which took place at that period. Vasari says that Pope Eugenius IV took the idea of having the famous bronze doors made for St. Peter's from those of the Baptistery at Florence, which were the work of Lorenzo Ghiberti, and that the commission was given to Averlino because of the favour he obtained in the eyes of



Plate LXV

Very fine silver-gilt Pax. No. 85.

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Plate LXV

Very fine silver-gilt Pax. No. 85.


I BORGII CAR MON REGAL

the Papal ministers. We know that Pope Eugenius was in Florence in 1433, and that he had seen there one of the doors of the Baptistery. This seems to confirm the theory which many critics hold that Averlino had been an assistant of Ghiberti in the latter work. Averlino remained at Rome from 1433 to 1445, engaged on the marvellous doors.

Averlino was in Venice in 1449, and while there designed a processional cross for the cathedral of Bassano, which is still in existence. In 1451 he took service under Francesco Sforza, Duke of Milan, and commenced work on the reconstruction of the ducal Castle of Porta Giovia. A little later on he was at Cremona, where, according to entries in the archives of Milan, he was to erect an arch dedicated to the Duke and to the Duchess Bianca Maria. We then find him mentioned in connection with the great hospital which Sforza had long determined to build in Milan, and he was engaged on this work for nine years, during which time he did not quit Milan for more than a short period at a time. In 1465 he resigned his position, and we have no information as to his life after that date. It is probable that he remained some time in Milan, since he placed himself at the disposal of the Chapter, should they have need of him. Some say that he afterwards returned to Florence; others, that he went to Naples and Sicily; and others, again, that he went to Rome and died there, but all is conjecture and surmise. We know that he was responsible for several bronze plaques and for some chased gold-work, but of his smaller works we have little definite information.

86. SILVER-GILT PORTABLE SHRINE OR *IMAGE DE CHEVET*, FORMED OF WROUGHT GOLD, ENAMELLED

This very rare object is formed by two leafy stems twisted into the shape of an arch, one within the other, and decorated with flowers and leaves bent inwards from the outer to the inner stem, their petals enamelled, and the centre part of each flower left in the plain gold. The flowers, of which there are thirteen, are alternately red and white, save that the two central ones at the base are both red. From the outer stems rise the two chains that support the Image. The border of floral work encloses the actual shrine, which is composed of a centre and two borders. The centre represents the Virgin and Child, standing upon green grass with a bright crimson background. The Virgin is in gold, with a large mantle of blue thrown over her shoulders and falling to the ground, and has a halo of green about her head. The Child, whom she bears in her hands, is white with a similar green halo, the hair of both the Virgin and Child is left in the gold. Below the two figures is an oblong panel having wrought upon it two leaves of gold. The figures are enclosed within an inner border of plain metal upon which are set five square-cut yellow topazes, and five groups, each composed of three pierced pearls, topazes and pearls being set alternately. A quatrefoil of blue enamel separates each of these ten stones, ten quatrefoils in all. Beyond this inner border is an exterior one, having upon it wrought gold leaves, in pairs separated by flowers, nine in all, of red and white enamel. The shrine, with its centre and two borders is $\frac{1}{2}$ of an inch thick, and projects somewhat from the frame of gold-work first

mentioned. On the back of the shrine is a plain panel of gold, perforated with a cross, having four small circular ornaments at the end of each limb, and four more on the centre of the cross. On the right of the cross is a metal shield, having engraved upon it the badge of a tree with branches, and on the right of that is a hall-mark resembling a vase arising out of a fleur-de-lis with a cap-shaped ornament below. Entire height, $6\frac{1}{4}$ inches; width, 4 inches; height of inner frame, $3\frac{3}{7}$ inches; width, $2\frac{1}{2}$ inches; height of central panel, $2\frac{1}{2}$ inches, including the small gold panel below the group; width, $1\frac{1}{4}$ inch; length of each chain, 3 inches.

Victor Gay in his "Glossaire Archéologique" (1887), tome I (all that was published), page 368, thus describes an *Image de Chevet*: "Les Images de Chevet peintes ou sculptées se rencontrent rarement en place dans les miniatures du moyen âge: leur emploi était néanmoins fréquent. Ces tableaux portatifs, de petite dimension, presque toujours *cloants*, c'est-à-dire à volets formant diptyques ou triptyques étaient des pièces d'une exécution très soignée. Leurs cadres en orfèvrerie sont quelquefois suspendus à des chaînes réunies par une belière. Tel est, du moins, l'émail autrefois conservé dans le trésor de la Collégiale de Maubeuge." Gay refers to an *Image de Chevet* mentioned in French literature of 1350, and to one in the Inventory of the possessions of Lucrezia Borgia (1516) which is thus described: "Una ancona grande di argento, adornata di petre molte cum le aperture sue intagliate di figure infogliami et cum l'arma della S^{a} in cima et è cosi da tenire in capo al letto."

French work of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 894.
See Plate LXVI.
See Colour Plate in Edition de luxe, No. 34.

87. PAX OF GILT BRONZE, ENAMELLED

The central panel represents the Mourning over the Body of Christ. The Virgin is dressed in a red robe with a blue mantle and holds the dead Christ on her knees, while the Magdalen, in yellow with greenish-blue head-dress, clasps His feet. One of the holy women, in greenish-blue with a red hood, kneels at His head, and behind are representations of various figures bearing the emblems of the Passion, and in the extreme distance is the cross standing out against a sky of rich dark blue. The panel is set, as regards three sides of it, in a border of silver fillagree work, later in date than the panel, ornamented at the corners with leaves in green, and between each of the corner ornaments is a circular flower in blue enamel. Above and below this central panel are rectangular panels, in which are borders of enamel work, the lower one representing palms and leaves, the upper a decoration of husks and leaves with a central flower. Above the upper border,



Plate LXVI

Silver-gilt portable shrine or *Image de Chevet* formed of wrought gold enamelled. No. 86.

mentioned. On the back of the shrine is a plain panel of gold, perforated with a cross, having four small circular ornaments at the end of each limb, and four more on the centre of the cross. On the right of the cross is a metal shield, having engraved upon it the badge of a tree with branches, and on the right of that is a hall-mark resembling a vase arising out of a fleur-de-lis with a cap-shaped ornament below. Entire height, 6½ inches; width, 4 inches; height of inner frame, 3½ inches; width, 2¼ inches; height of central panel, 2⅛ inches, including the small gold panel below the group; width, 1¼ inch; length of each chain, 3 inches.

Victor Gay in his "Glossaire Archéologique" (1887), tome I (all that was published), page 368, thus describes an *Image de Chevet*: "Les Images de Chevet peintes ou sculptées se rencontrent rarement en place dans les miniatures du moyen âge: leur emploi était néanmoins fréquent. Ces tableaux portatifs, de petite dimension, presque toujours *cloants*, c'est-à-dire à volets formant diptyques ou triptyques, étaient des pièces d'une exécution très soignée. Leurs cadres en orfèvrerie sont quelquefois suspendus à des chaînes réunies par une belière. Tel est, du moins, l'émail autrefois conservé dans le trésor de la Collégiale de Maubeuge." This refers to an *Image de Chevet* mentioned in French literature of 1350, and to one in the Inventory of the possessions of Lucrezia Borgia (1516) which is thus described: "Una ancona grande di argento, adornata di petre molte cum le aperture con intagliate di figure infogliami et cum l'arma della S^{a} in cima et è cosi da tenire in capo al letto."

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Plate LXVI

Silver-gilt portable shrine or Image de Chevet formed of wrought gold enamelled. No. 86.





Plate LXVII

Pax of gilt bronze enamelled. No. 87.

Plate LXVII

Pax of gilt bronze enamelled. No. 87.



within a pediment of metal-work, which is probably not contemporary, is a representation in enamel of God the Father, one hand resting upon the orb, the other in the act of benediction. The central panel is adorned at the sides with ornaments of metal-work of more recent date, and there is a handle at the back of the Pax by which it can be held. Height, $9\frac{1}{2}$ inches; width of the base, $4\frac{3}{4}$ inches; width at the top, $4\frac{5}{8}$ inches; central scene, $1\frac{7}{8}$ inch by $3\frac{1}{8}$ inches.

From the Milani collection, and later on in the collection of Eugène Félix of Leipzig, and sold at the sale of his effects in Cologne in 1886.

Florentine work, the enamel belonging to the latter part of the fifteenth century, and the metal-work to various periods.

Lettered at the Victoria and Albert Museum, London, GG.

See Plate LXVII.

See Colour Plate in Edition de luxe, No. 35.

88. MORSE OF WROUGHT GOLD OPEN-WORK WITH PRECIOUS STONES

This extraordinary morse is of unusually large size, and composed of foliage arranged in mounts in two concentric circles. In the centre of all is a unique pale blue sapphire, rising out of a flower of enamel-work, with pink petals, surrounded by alternate beads of turquoise and small pearls, each pearl in its turn surrounded by mounted pieces of blue enamel. The inner concentric circle around the flower is composed of six mounds or bosses of foliage-work between six table-cut rectangular octagonal peridots, mounted in gold bezels on a blue ground semée of gold stars. On the top of each mound is a flower, the centre a pierced pearl, surrounded by dots of blue enamel, and the petals, four to each flower, of red and white enamel. Against the six peridots are triple ornaments composed of one pierced pearl surrounded with dots of blue enamel, and with a small lump of turquoise on either side. The outermost concentric circle consists of six much larger rectangular mounds or bosses of gold foliage-work, between six lumps of uncut turquoise, each set in a gold bezel on a green enamelled background, semée of gold stars, while above each lump of turquoise is a small flower composed of a pierced pearl, surrounded by dots of blue turquoise. The mounds or bosses are each ornamented with four stones, two red and two blue, and bear, surmounted upon them, square red, table-cut stones, each in a gold bezel, and rising out of a square-shaped flower, composed of alternate petals, blue and red, white and black. The two concentric circles are divided by rope-pattern mouldings, and the whole morse is hexagonal. The back of it is plain, and has a bolt of silver attached to it, intended as the opening for the cope. The larger mounds are not only foliage-work, but have tiny figures of

animals interspersed. Height, $1\frac{1}{4}$ inch; diameter over all, $5\frac{1}{8}$ inch; smaller diameter, $3\frac{1}{2}$ inches.

From a private collection in Frankfort; previous to that in the Londesborough collection, and believed to have originally formed part of the Church Treasure at Agram, from whence it was removed in the middle part of the seventeenth century.

Hungarian work of the early part of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 356.
See Plate LXVIII.
See Colour Plate in Edition de luxe, No. 36.

89. SMALL SILVER RELIQUARY, PARCEL-GILT, AND DECORATED IN NIELLO

THE panels of niello on this very early reliquary represent scenes from the story of the murder of St. Thomas à Becket. At each end of the coffer is the representation of an angel. In the front are shown three men, two of whom, holding swords, are assisting in the assassination of the saint; with the inscription S (Sanctus) TOMAS OCCIDIT. On the back are to be seen two other men carrying away the body, and the inscription reads, IT SANGVIS E S TOM.

The top is pyramidal with four slopes, an angel being represented on the front, a figure holding a child on the back, and at each end floral scrolls. On the top is set a large square polished uncut ruby. Length, $2\frac{3}{4}$ inches; width, $1\frac{3}{4}$ inch; height of box, $1\frac{1}{4}$ inch; entire height, $2\frac{1}{8}$ inches. The ruby measures $\frac{1}{2}$ an inch by $\frac{3}{8}$ of an inch. From the sale of M. Louis Germeau, Paris, February, 1905, Lot 931. In the catalogue this coffer was described as belonging to the twelfth century, but in all probability it must be dated a little later than that, and is more accurately assigned to the beginning of the thirteenth century.

Probably French work of the thirteenth century.
Numbered at the Victoria and Albert Museum, London, 905.
See Plate LXIX, No. 3.

90. NIELLO AND SILVER MEDALLION

THE scene depicted in the niello work is that of the Nativity. In the foreground the Child lies on the ground within a radiating glory. The Virgin kneels beside Him in adoration with St. Joseph behind her. Other smaller figures of angels are round the Child. There is a small pent-house roof above the Virgin supported by

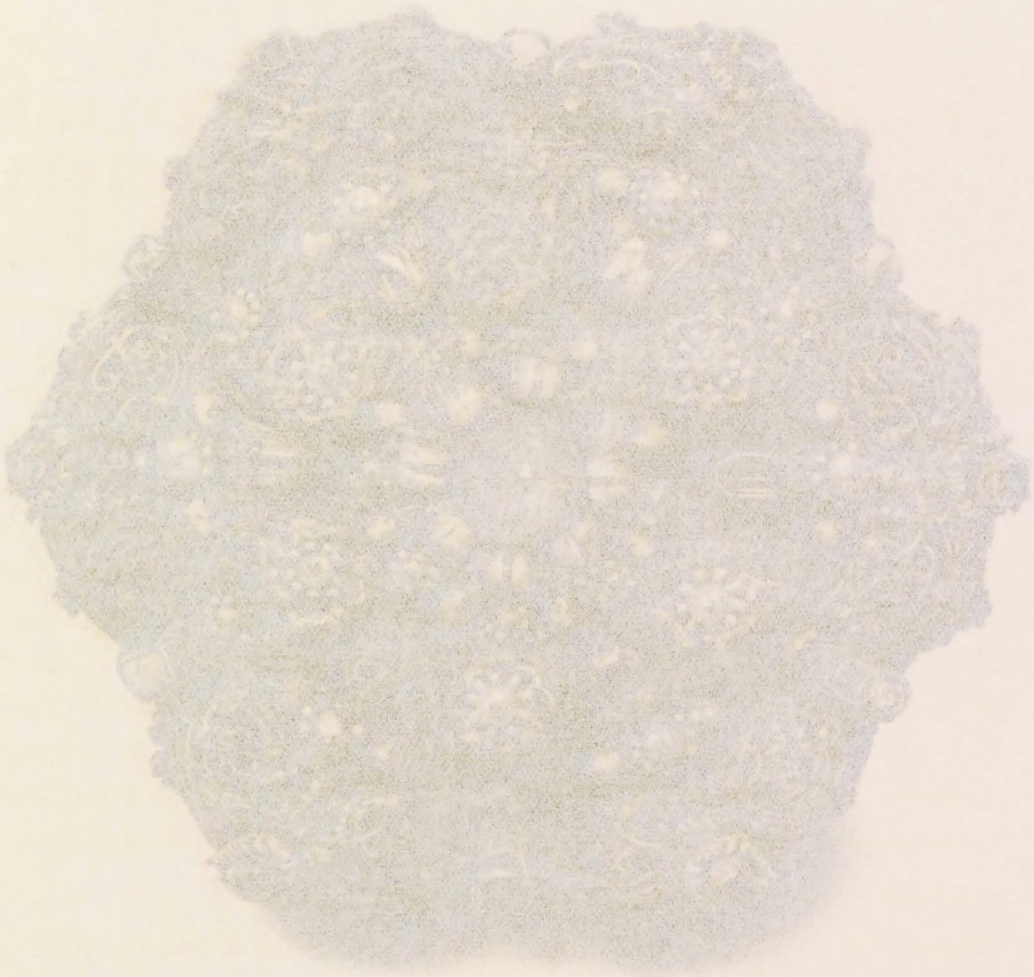


Plate LXVIII

Morse of wrought gold open-work with precious stones. No. 88.

animals interspersed. Height, 1¼ inch; diameter over all, 5⅛ inch; smaller diameter, 3⅛ inches.

From a private collection in Frankfort; previous to that in the Londesborough collection, and believed to have originally formed part of the Church Treasure at Agram, from whence it was removed in the middle part of the seventeenth century.

Hungarian work of the early part of the seventeenth century.

Numbered at the Victoria and Albert Museum, London, 356.

See Plate LXVIII.

See Colour Plate in Edition de luxe, No. 36.

89. SMALL SILVER RELIQUARY, PARCEL-GILT, AND DECORATED IN NIELLO

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The top is pyramidal with four slopes, an angel being represented on the front, a figure holding a child on the back, and at each end floral scrolls. On the top is set a large square polished uncut ruby. Length, 2⅝ inches; width, 1⅝ inch; height of box, 1¼ inch; entire height, 2⅛ inches. The ruby measures ½ an inch by ⅜ of an inch. From the sale of M. Louis Germeau, Paris, February, 1905. Lot 931. In the catalogue this coffer was described as belonging to the twelfth century, but in all probability it must be dated a little later than that, and is more accurately assigned to the beginning of the thirteenth century.

Probably French work of the thirteenth century.

Numbered at the Victoria and Albert Museum, London, 905.

See Plate LXIX, No. 3.

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The scene depicted in the niello work is that of the Nativity. In the foreground the Child lies on the ground within a radiating glory. The Virgin kneels beside Him in adoration with St. Joseph behind her. Other smaller figures of angels are round the Child. There is a small pent-house roof above the Virgin supported by

Morse of wrought gold open-work with precious stones. No. 88.

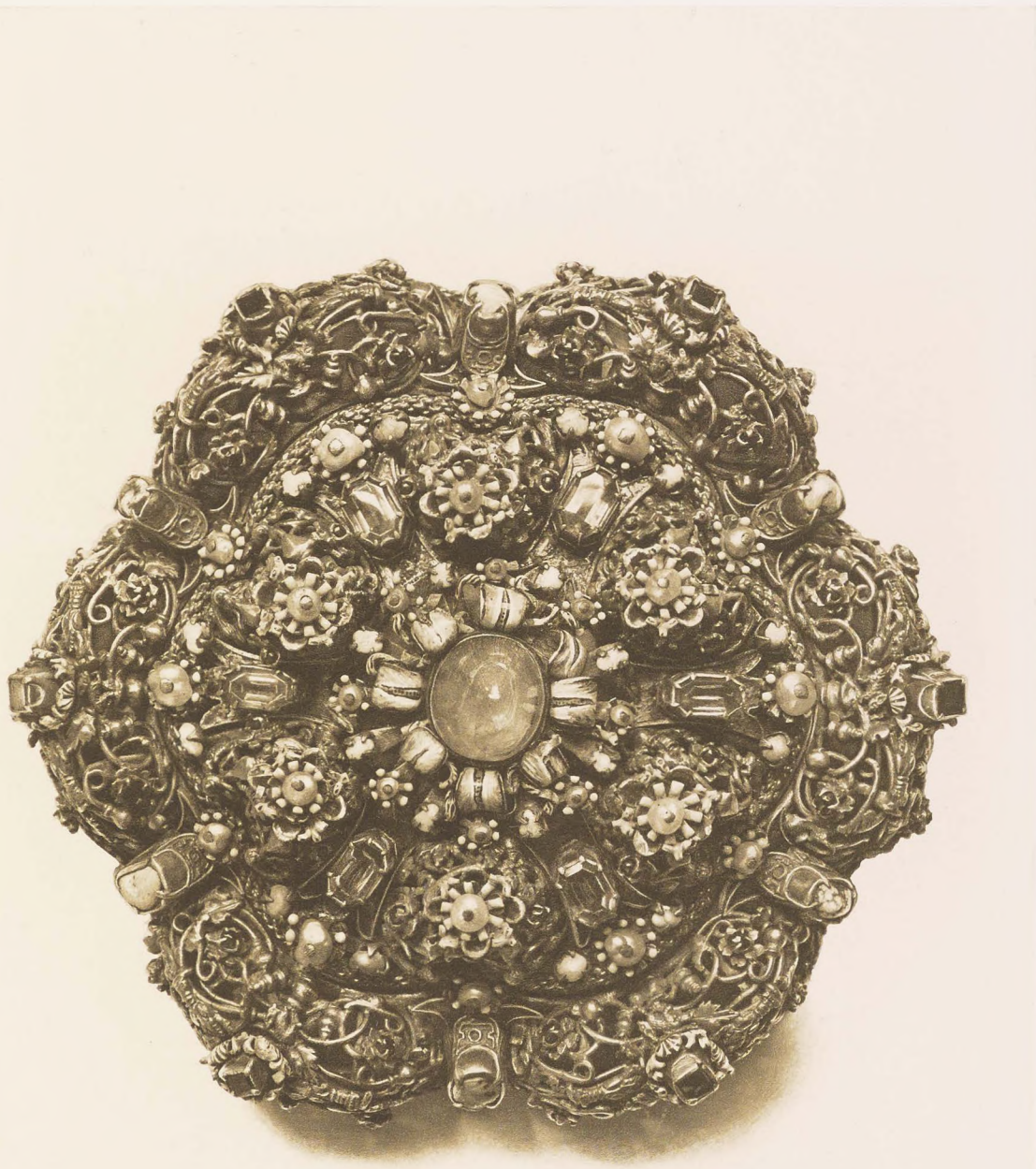




Plate LXIX

Silver and niello Medallion, vesica shaped. No. 90.
Silver and niello Medallion, circular. No. 91.
Small silver Reliquary, parcel-gilt and decorated in niello. No. 89.

Plate LXIX

Silver and violin Medallion, vesica shaped. No. 90.

Silver and violin Medallion, circular. No. 91.

Small silver Keyfinery, barrel-fill and decorated in violin. No. 92.




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two slender pillars. In the background is a flying angel, bearing a long scroll with the words GLORIA IN EXCELSIS DEO ET IN ERRA PAX. The medallion is in vesica shape. Height, $3\frac{1}{2}$ inches; width, $1\frac{7}{8}$ inch.

Italian work of the latter part of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 1169.
See Plate LXIX, No. 1.

91. NIELLO AND SILVER MEDALLION

THE scene depicted in niello is that of the Nativity, with two saints standing near by. The Child lies in the foreground within a glory of rays of different lengths, making a star form, the Virgin kneeling beside him. In the background are angels and St. Joseph. Close to the Virgin are two bishops with inscriptions beside them, on her right S. RASMO (St. Erasmus) and on her left S APOLONIO (St. Apollonius). Circular. Diameter, $2\frac{7}{8}$ inches.

Italian work of the latter part of the fifteenth century.
Numbered at the Victoria and Albert Museum, London, 1170.
See Plate LXIX, No. 2.

St. Erasmus was a bishop of the fourth century, called by the Italians St. Elmo. He was arrested and grievously tortured by the orders of the Emperor Diocletian at Formia (now Mola di Gaeta), and there he suffered martyrdom. He is specially known in Germany and revered as a patron of sailors.

St. Apollonius was a bishop of Brescia in the second century. He suffered martyrdom under the Emperor Hadrian. There are many representations of him in pictures and votive objects in Brescia. He is usually associated with his companion in prison, St. Afra, whom St. Apollonius baptised, and to whom he gave Holy Communion in his cell, on which occasion the holy angels are said to have visited him, bringing with them all that was needed for the celebration of Mass.

VARIOUS OBJECTS MADE OF PRECIOUS MATERIALS

92. AMBER CUP

THE cup itself is a shell-shaped piece of amber, carved at the head of the shell with a group of flowers, and in the centre is a carved figure of an amorino asleep, the figure itself being represented in the opaque amber, and the draperies in the clearer gum. The stem of the cup is of wrought gold, richly enamelled, and represents the tree of the knowledge of good and evil, fastened upon a rough base of clear amber. The tree is enamelled brown, and about it twines the serpent in green enamel, with eyes of red and open mouth of gold. The two figures of Adam and Eve are wholly of white enamel, their hair being left in the gold. Eve holds an apple of red enamel with two leaves of green, which she is offering to Adam, who rests one foot on the branch of the tree around which the snake has twined his tail. The lump of clear amber on which the figures rest is set in a gold mount, decorated with a border of strap-work, alternated with vases of flowers, the flowers being represented in natural colours, and the strap-work in black, white, and red. Height, $3\frac{1}{8}$ inches; width, $3\frac{1}{8}$ inches; width at the base, $2\frac{1}{4}$ inches.

This cup at one time belonged either to Cardinal Alessandro Farnese (1519-1589) or to his brother, Cardinal Ranuccio Farnese, it is not certain which. It is believed, however, to have formed a part of the famous collection of the great Bishop of Parma who completed the Farnese Palace, and was Papal Legate to Germany, France, and the Netherlands. It was certainly at one time in the Farnese collection and is we are informed; described in an inventory of that collection in the Naples Library. It was not, however, in the collection when, early in the eighteenth century, the treasures were removed to Naples after the division of the family estates according to the arrangement set forth in the Treaty of Aix-la-Chapelle, but there are some precious objects in amber which formed part of the same collection still in the Mediaeval Room of the Naples Museum. In the



Plate LXX

Amber Cup. No. 92.

VARIOUS OBJECTS MADE OF PRECIOUS MATERIALS

92. AMBER CUP

THE cup itself is a shell-shaped piece of amber, carved at the head of the shell with a group of flowers, and in the centre is a carved figure of an amorino asleep, the figure itself being represented in the opaque amber, and the draperies in the clearer gum. The stem of the cup is of wrought gold, richly enamelled, and represents the tree of the knowledge of good and evil, fastened upon a rough base of clear amber. The tree is enamelled brown, and about it twines the serpent in green enamel, with eyes of red and open mouth of gold. The two figures of Adam and Eve are wholly of white enamel, their hair being left in the gold. Eve holds an apple of red enamel with two leaves of green, which she is offering to Adam, who rests one foot on the branch of the tree around which the snake has twined his tail. The lump of clear amber on which the figures rest is set in a gold mount, decorated with a border of strap-work, alternated with vases of flowers, the flowers being represented in natural colours, and the strap-work in black, white, and red. Height, 3½ inches; width, 3½ inches; width at the base, 2½ inches.

This cup at one time belonged either to Cardinal Alessandro Farnese (1510-1589) or to his brother, Cardinal Ranuccio Farnese, it is not certain which. It is believed, however, to have formed a part of the famous collection of the great Bishop of Parma who completed the Farnese Palace, and was Papal Legate in Germany, France, and the Netherlands. It was certainly at one time in the Farnese collection and is we are informed; described in an inventory of that collection in the Naples Library. It was not, however, in the collection when, early in the eighteenth century, the treasures were removed to Naples after the division of the family estates according to the arrangement set forth in the Treaty of Aix-la-Chapelle, but there are some precious objects in amber which formed part of the same collection still in the Mediaeval Room of the Naples Museum. In the

Plate LXX

Amber Cup. No. 92.







Plate LXXI

Green jade Cup, richly mounted in gold-work, decorated with enamel. **No**. 93.

Plate LXXI

Cream jade Cup, richly mounted in gold-work, decorated with enamel. No. 93.



interval it is believed that a large sum of money was obtained for this amber cup, which then disappeared from the Farnese collection.

German work of the late sixteenth century.
Numbered at the Victoria and Albert Museum, London, 353.
See Plate LXX.
See Colour Plate in Edition de luxe, No. 37.

93. GREEN JADE CUP, RICHLY MOUNTED IN GOLD-WORK, DECORATED WITH ENAMEL

The cup is oval. The lid is of gold, decorated with an elaborate design of flowers and leaves of various colours in translucent enamel, and is surmounted by the figure of a green-winged salamander, on whose back is a negro holding in one hand a gold rod, surmounted by a triangular table-cut emerald. The salamander is in green enamel, decorated with a diamond-shaped decoration to represent scales of green, gold, and white. The negro is in blue, with a white and gold turban, and is guiding the creature with his rod. The cup is supported on another winged salamander, enamelled pale blue and decorated with yellow and white spots. The wings are of blue, green, and gold, richly enamelled, but the body is of opaque enamel. It stands upon an oval plate, alike in shape to the cover of the bowl, and decorated with a similar design, and from the back, between the wings, rise four bands of gold, enamelled white, and decorated with borders of floral design. These bands support the cup, the edge of which is of gold, decorated with translucent enamel, in similar design to the top and base. Height to the top of the rod held by the negro, $5\frac{1}{2}$ inches; height of the cup, $4\frac{1}{2}$ inches; height of the salamander and negro, 1 inch; height of the salamander at base, $1\frac{1}{8}$ inch; extreme width of the cup, 5 inches.

This cup was at one time in the collection of Her Imperial Majesty the Empress Frederick, and is illustrated and described in the privately printed catalogue of the art treasures of the Empress, compiled at Her Imperial Majesty's request by Dr. Wilhelm Bode. In this catalogue, Dr. Bode draws attention to the fact that the value of the cup rests, not so much in the actual material employed, nor in the difficulty that it was to work this material, as in the masterly treatment of the translucent enamels which cover the gold. He attaches great importance to this extraordinarily fine cup, and compares it with similar works of art to be found in the collections at the Pitti Palace, and in the museums of Vienna, Dresden, and Munich. He refers to the frequency with which these works of art are attributed to Benvenuto Cellini, and to the inaccuracy of these attributions,

and he states that such works originated, in all probability, in Milan, where in the second half of the sixteenth century there was a school founded by Jacopo da Trezzo, specially concerned with gold- and enamel-work, and the mounting of semi-precious stones, which provided Germany and its art-loving princes with magnificent works of art.

With Dr. Bode's attribution we are in full concurrence, save for the fact that this particular cup is of such remarkable excellence that we are disposed to attribute it, if not to Jacopo da Trezzo himself, to one of his immediate pupils. It is not by any means unworthy of the master himself, as the quality of the enamel work will show. Vasari, in his references to Da Trezzo, calls him in error Cosimo instead of Jacopo, but the Tabernacle for the Escorial which Da Trezzo made for Philip II, and which took him seven years, bears the name of the craftsman, and he there calls himself distinctly Jacopo. The inscription on this tabernacle is one of peculiar interest, because the compliment which Philip II paid the artist was a rare one, and considering the ineffable pride of the Spanish monarch, a marked distinction. He permitted him to inscribe his own name with that of the sovereign who had commissioned the Tabernacle, and the inscription reads as follows:

JESV. CHRISTO. SACERDOTI. AC. VICTIMÆ. PHILIPPVS. II. REX.
D. OPVS. JACOBI. TRECII. MEDIOLANENSIS. TOTVM. HISPANO. E. LAPIDE.

Vasari tells us that the goldsmith was not only invited to his dominions by King Philip, but was retained near his person, and constantly employed in works in gold and enamel for the monarch. He was regarded as being the most eminent in his profession at that time, whether in relief work, or in dealing with gems or camei. He was an exquisite draughtsman, and possessed marvellous ability to execute portraits from life, but was particularly concerned in the preparation of cups and ornaments out of semi-precious materials, and Vasari regarded him as an artist of great merit, and one deserving all commendation. The slip of the pen by which he called him Cosimo is corrected in a later short notice of the artist, whom he speaks of by his right name, Jacopo, and mentions that he was then residing in Milan. It was to this city that he returned after carrying out so many works for King Philip, it was there he founded his school, and there he died.

There are occasional references to Jacopo da Trezzo in Baldinucci, and in the additions made to Baldinucci by Piacenza.

This cup is at Princes Gate.
Italian work of the middle of the sixteenth century.
See Plate LXXI.
See Colour Plate in Edition de luxe, No. 38.



Plate LXXII

Small jasper Vase. No. 94.

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This cup is at Princes Gate.
Italian work of the middle of the sixteenth century.
See Plate LXXI.
See Colour Plate in Edition de luxe, No. 38.

Plate LXXII

Small Jasper Vase. No. 94.





Plate LXXIII

Onyx Cup. No. 95.

Plate LXXIII

Onyx Cup. No. 95.



94. SMALL JASPER VASE

The vase is of ovoid shape, formed entirely of jasper, with short, squat neck and small round foot. The body of the jar is divided into three parts, by means of two mouldings worked upon the jasper, the neck ornamented with a ring of silver chased and gilt. Height, $4\frac{1}{2}$ inches; width, $3\frac{1}{4}$ inches.

Collection Charles Mannheim, No. 225, and described in the catalogue of that collection prepared by Monsieur Emile Molinier, 1898.
French work of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 225.
See Plate LXXII.
See Colour Plate in Edition de luxe, No. 39.

Jasper is an impure variety of quartz, distinguished by its opacity, deep colour, and close grain. The jasper referred to by classical writers as jaspis or ἴασπις was evidently, however, a stone of translucent effect, and is frequently referred to as a green stone, and even compared in beauty with the emerald. It is clear, therefore, that the jasper of the old writers included stones which we now term chalcedony, or agate, and probably what we now call jasper was in early times known as the *achates*. Mineralogically, there is no important difference between jasper and chalcedony, but that which is opaque is generally termed jasper, and that which is slightly translucent, chalcedony. The colours usually found in jasper are brown, yellow, and red, occasionally green, and, much more rarely, blue and black. The brown is generally known as Egyptian jasper, and is obtained in the Libyan Desert. The red, as a rule, comes from Germany or from Scotland, the yellow from Sicily, and the green either from Russia (especially from the Ural Mountains) or from China. The very much rarer blue or black is almost exclusively worked in the northern parts of Bohemia. In the Middle Ages it was regarded as being particularly valuable. It took a very fair polish, was pleasing in colour, especially if it was uniformly coloured, and was of sufficient rarity in large pieces to render it precious for vases, boxes, or bowls. It was also at times engraved, and very small pieces of especially beautiful colouring were used as gems and seals.

95. ONYX CUP

The oval-shaped cup is antique and formed of agate onyx. It stands upon an oval foot of the same material, with a facetted pillar of similar but paler coloured onyx. At the base of the cup is a gold mount of finely chased leaf pattern, supporting four branches of wrought gold enamelled in pink and white, and having between each branch a leaf, the two back and front are treble wreathed and large, the two at the sides being much smaller. The pillar rises from a gold mount set on

the base, and the flat base is enclosed in a broad gold mount, composed of alternate leaves of white and green enamel, heightened with gold, and of an upper edge of gold leaves, which clasps the flat foot. Underneath the foot, on the onyx, is deeply engraved a representation of Aphrodite Urania, a figure almost nude, represented as raising her eyes to heaven, and holding up in one hand the key of the life of the earth; while in front of her is Eros, who is catching in a basket the branches of flowers which fall from the clouds and sky above. The scene is evidently the spring festivity at Paphos represented in symbolic form.

This foot is actually an antique gem mounted in French chased gold-work, but the stem has no original connection with the cup itself, but appears to have been the handle of some agate vessel adapted to its present use in the period of Louis XIV. Height, 5 inches; width, 5 inches; width of foot, $3\frac{1}{4}$ inches.

Collection Charles Mannheim, No. 224, and described in the catalogue of that collection prepared by Monsieur Emile Molinier, 1898.
Metal-work, French, of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 224.
See Plate LXXIII.

96. FORK OF TWO PRONGS IN CHASED SILVER, PARCEL-GILT

The handle of this fork is composed of a porcupine's quill, mounted in silver-gilt, with a mount of leaf-work at the top and bottom, and a double mount of the same work in the centre. The end is surmounted by a small standing figure of a boy, nude, leaning upon a shield, plain. Length, $10\frac{3}{4}$ inches; length of prong, $1\frac{1}{2}$ inch; height of child, $\frac{7}{8}$ of an inch; width between the prongs, $\frac{3}{8}$ of an inch.

Collection Charles Mannheim, No. 216, and described in the catalogue of that collection prepared by Monsieur Emile Molinier, 1898.
Flemish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 216.
See Plate LXXIV, No. 1.

97. CORNELIAN SPOON

The long handle of this spoon is composed of red cornelian, as is also the bowl, the handle being joined to the bowl by a mount of enamelled gold, decorated with conventional foliage work on a black ground, with a raised band on which is incised a branch of ivy, the leaves of translucent green enamel. The two extreme ends of the mount, where it joins the two portions of the handle, are finished in

Plate LXXIV

Fork of two prongs in chased silver, parcel-gilt. No. 96.
Cornelian Spoon. No. 97.
Persian Knife. No. 98.

the base, and the flat base is enclosed in a broad gold mount, composed of alternate leaves of white and green enamel, heightened with gold, and of an upper edge of gold leaves, which clasps the flat foot. Underneath the foot, on the onyx, is deeply engraved a representation of Aphrodite Urania, a figure almost nude, represented as raising her eyes to heaven, and holding up in one hand the key of the life of the earth; while in front of her is Eros, who is catching in a basket the branches of flowers which fall from the clouds and sky above. The scene is evidently the spring festivity at Paphos represented in symbolic form.

This foot is actually an antique gem mounted in French chased gold-work, but the stem has no original connection with the cup itself, but appears to have been the handle of some agate vessel adapted to its present use in the period of Louis XIV. Height, 5 inches; width, 5 inches; width of foot, 3½ inches.

Collection Charles Mannheim, No. 224, and described in the catalogue of that collection prepared by Monsieur Emile Molinier, 1898.
Metal-work, French, of the seventeenth century.
Numbered at the Victoria and Albert Museum, London, 224.
See Plate LXXIII.

96. FORK OF TWO PRONGS IN CHASED SILVER, PARCEL-GILT

The handle of this fork is composed of a porcupine's quill, mounted in silver-gilt, with a mount of leaf-work at the top and bottom, and a double mount of the same work in the centre. The end is surmounted by a small standing figure of a boy, nude, leaning upon a shield, plain. Length, 10¼ inches; length of prong, 1¼ inch; height of child, ⅝ of an inch; width between the prongs, ⅛ of an inch.

Collection Charles Mannheim, No. 216, and described in the catalogue of that collection prepared by Monsieur Emile Molinier, 1898.
Flemish work of the sixteenth century.
Numbered at the Victoria and Albert Museum, London, 216.
See Plate LXXIV, No. 1.

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The long handle of this spoon is composed of red cornelian, as is also the bowl, the handle being joined to the bowl by a mount of enamelled gold, decorated with conventional foliage work on a black ground, with a raised band on which is incised a branch of ivy, the leaves of translucent green enamel. The two extreme ends of the mount, where it joins the two portions of the handle, are finished off

Plate LXXIV

Fork of two prongs in chased silver, parcel-gilt. No. 96.
Cornelian Spoon. No. 97.
Persian Knife. No. 98.



chased crown work. Length, $7\frac{1}{8}$ inches; length of bowl, $2\frac{1}{4}$ inches; width, $1\frac{3}{4}$ inch; length of the mount, $1\frac{3}{4}$ inch; diameter of the raised ring, $\frac{9}{16}$ of an inch.

There are three somewhat similar spoons made of precious agate in the Waddesdon collection at the British Museum. These are described in the illustrated catalogue of that collection by Dr. C. H. Read, 1898, page 100.

There is also a similar spoon at Dresden in the Green Vaults.

Collection Charles Mannheim, No. 217, and described in the catalogue of that collection prepared by Monsieur Emile Molinier, 1898.

Indo-Persian work of the seventeenth century.

Numbered at the Victoria and Albert Museum, London, 217.

See Plate LXXIV, No. 2.

98. PERSIAN KNIFE

This blade is mounted in silver-gilt with a sheath of somewhat similar work. It has a steel blade, and a handle composed of leaves arranged chevron-fashion, each pair of leaves alternating with three stars, the leaves being in green and white, and the stars set upon a green ground. The handle terminates in a circular uncut turquoise set in an enamelled mount with five bands of white enamel round it, and surrounded with eighteen red stones set table-fashion. At the back and front of the poignard, and extending along the whole of the hilt, are two bands of blue enamel representing, the one on the back of the knife, a series of small wings, and that on the front, a row of stars. A similar band of blue enamel runs along the entire length of the sheath, and is surmounted by a scroll pattern in gold. On each side of it is enamel very similar to that on the handle of the knife, in three panels, one panel occupying the centre of one side of the sheath, and representing a blue flower, surrounded by green leaves on a white ground, the other two panels on the back of the sheath, top and bottom, representing green leaves and flowers on a white ground. They are divided from each other by a pattern of polished metal, set with a star of green enamel. On the face of the sheath, top and bottom, are groups of red stones, similar to those on the hilt of the poignard, the top ornament having seventeen red stones and two turquoises, and the bottom ornament having twenty red stones and one turquoise. The sheath ends in a button of green enamel. Length of the knife, $6\frac{1}{4}$ inches; length of the sheath, 6 inches; length of the knife handle, $2\frac{3}{4}$ inches; length of the blade, $3\frac{1}{2}$ inches.

Collection Charles Mannheim, No. 218, and described in the catalogue of that collection prepared by Monsieur Emile Molinier, 1898.

Persian work of the seventeenth century.

Numbered at the Victoria and Albert Museum, London, 218.

See Plate LXXIV, Nos. 3 and 4.

99. SMALL ENAMELLED SCREEN REVOLVING ON METAL FRAME

The screen is an irregular oval, slightly curved. On the convex side is a representation of the Thracian women attacking Orpheus. Orpheus is seated at the base of a tree, and holds in his hands a harp on which is a bird. At his feet is a lion, and in the background is a representation of a horse's head. In the foreground are four women attacking him with arrows and stones, and on the ground are arrows and arrow-heads, while in the tree above Orpheus are several birds. The background is bright blue. Orpheus is in a red mantle, showing a blue under-garment, and has red shoes upon his feet; his face, arms, and knees are bare. Two of the women are in blue, one in red, and one in pale green. The lion, harp, and arrows are in gold, the grass and foliage green, and the birds blue, red, and green. On the concave side is a representation of a figure attacking a monster which is devouring a woman's head. They are situated upon one side of a river, and on the other are three women in distress, while the head of a fourth can just be seen in the river, the person apparently being represented swimming. The monster is purple, with one blue and one red wing, and the three women are in blue and red; the winged figure attacking the monster is in blue with red wings, and the grass and foliage are green, the sky blue, and the birds red. Both panels of enamel are heightened in gold. The screen is set in a slight wire frame rising from a column which is mounted on a block of ebony at its floral base. Height, 5 inches; length of base, $1\frac{7}{8}$ inch; width of base, $\frac{13}{16}$ of an inch; height of the pillar, $2\frac{1}{8}$ inches; height of the screen itself, $1\frac{3}{4}$ inch; width, $1\frac{1}{2}$ inch.

From the Oscar Hainauer collection, and fully described by Dr. Bode in "Die Sammlung," Berlin, 1897, item 434 (E 19), thus: "Kleine Schmuckplatte—Auf der Vorderseite Orpheus von den Bacchantinnen getödtet; auf der Rückseite mythologische Darstellung mit vier Figuren und einen Drachen."

Limoges work of the early part of the seventeenth century, metal mounting modern.

Lettered at the Victoria and Albert Museum, London, cc.

See Plate LII, Nos. 3 and 4.

The enamel-work is by Suzanne de Court, of whom we know very little, save that she lived in the Faubourg Boucherie at Limoges in 1600, and died at the beginning of the seventeenth century. She was probably, says Darcel, a pupil of Jean de Court, as her enamels closely resemble his. "The aim of each enameller was more to make the enamels brilliant than correct, the *paillons* of gold produce an effect with the translucent enamels, of greater richness than taste."

She signed both "Court" and "de Court." Ardant says that her maiden name was Court, but that she married and either retained her own name, and signed "de Court" after her marriage, or that she married a man of the name of Court or one who assumed that name.

The habit still exists in Limoges of each member of a family having to

retain the family surname, even when married, to the great confusion, points out Molinier, of the student of these complex genealogies.

Suzanne must not be confused with Courtois or Courteys, although the error has been made by some writers. Court is still a common name in the neighbourhood of Limoges, but there is no person holding that name, just now, in the town itself. A Limoges resident impresses upon us the fact that the de Court in the case of a native of Limoges in the seventeenth century could never mean the daughter of a Court, but always was taken to imply "femme de Court."

PRECIOUS OBJECTS AT PRINCE'S GATE

100. PEARL AND DIAMOND SEAL

SEAL, composed of a very large baroque pearl, which forms the bust of a man, and is surmounted by a head in wrought gold. The bust is richly set in diamonds, which border and fringe it, forming a square border about the neck, with epaulettes of four rows on each shoulder. The wrought gold head is left in the natural colour, but surrounding the brows is a wreath of leaves and fruit, the leaves being composed of emeralds and the fruit of diamonds. It is represented as tied at the back of the neck by a ribbon of diamonds. The baroque pearl is set into a wrought gold base, intended to be engraved as a seal, which base is engraved and ornamented with five curved lines of diamonds, while a band of the same stones encircles its lowermost member. The seal is plain. On the lower side of the gold-work supporting the baroque pearl are engraved the following two words: MAHEU INVENIT. The diamond-work extends all round the figure and at the back. The seal is contained in a green shagreen case with gold hinges and fastenings.

Height, 3 inches; height of the baroque pearl, 1½ inch; width of the pearl, 1⅛ inch; height of the head, 1 inch; width, ⅝ of an inch. Height of the seal, ¾ of an inch; base of the seal, a regular circle of about ¾ of an inch in diameter.

English work of the early seventeenth century.
See Plate LXXV.

101. ENAMELLED LOCKET WITH RELIEF FIGURE IN PEARL

THE case of this locket is enamelled on all sides, and the top is ornamented by the figure of a warrior, the body formed of a baroque pearl. This figure is in high relief set upon the cover of the case, and is in green and yellow armour, having green drapery over the shoulders and green and yellow greaves on the



Plate LXXV

Pearl and diamond Seal. No. 100.

PRECIOUS OBJECTS AT PRINCE'S GATE

100. PEARL AND DIAMOND SEAL

SEAL, composed of a very large baroque pearl, which forms the bust of a man, and is surmounted by a head in wrought gold. The bust is richly set in diamonds, which border and fringe it, forming a square border about the neck, with epaulettes of four rows on each shoulder. The wrought gold head is left in the natural colour, but surrounding the brows is a wreath of leaves and fruit, the leaves being composed of emeralds and the fruit of diamonds. It is represented as tied at the back of the neck by a ribbon of diamonds. The baroque pearl is set into a wrought gold base, intended to be engraved as a seal, which base is engraved and ornamented with five curved lines of diamonds, while a band of the same stones encircles its lowermost member. The seal is plain. On the lower side of the gold-work supporting the baroque pearl are engraved the following two words: MAHEU INVENIT. The diamond-work extends all round the figure and at the back. The seal is contained in a green shagreen case with gold hinges and fastenings.

Height, 3 inches; height of the baroque pearl, 1⅛ inch; width of the pearl, 1⅛ inch; height of the head, 1 inch; width, ⅝ of an inch. Height of the seal, ¾ of an inch; base of the seal, a regular circle of about ⅝ of an inch in diameter.

English work of the early seventeenth century.
See Plate LXXV.

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Plate LXXV

Pearl and diamond Seal. No. 100.



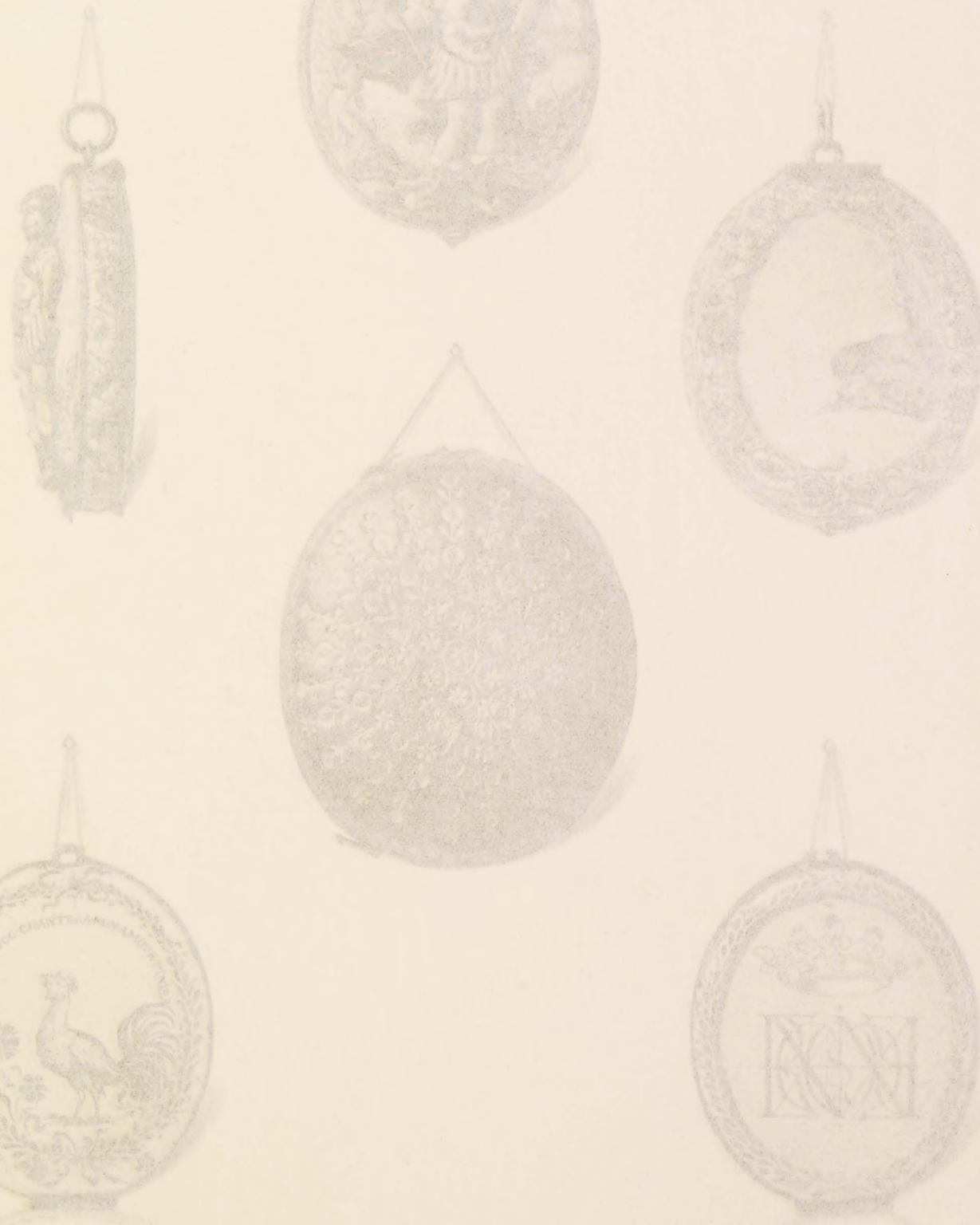


Plate LXXVI

Enamelled Locket with relief figure in pearl. No. 101.

Plate LXXVI

Enamelled Locket with relief figure in heart. No. 101.





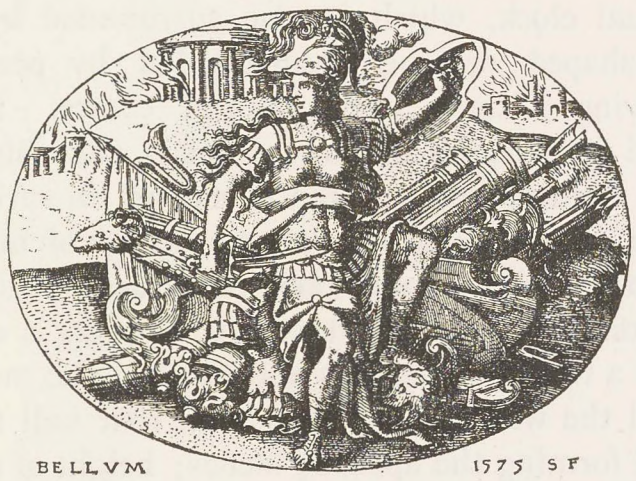





QVAND CE TVOC CHANTERA MON AMOVR FINIRA



legs. The warrior has a blue helmet with three feathers, crimson, white, and yellow, upon his head, and the right hand carries a sword (or spear). The enamel behind represents a battle, with trees, foliage, and sky. The back of the case is enamelled to represent a mound of earth and a tree with foliage, and this is surrounded by a delicately enamelled border of coloured flowers on a white ground. There has evidently been a figure on the back of the locket similar to the one on the front as the two rivet holes by which it was attached can be seen. The edge of the case is also enamelled, similar to the border at the back. At the upper part of the case are two gold hinges, decorated in black enamel, with a fixed and a movable ring; and at the lower part two gold snaps, one of which, at the back of the case, is set with a fine diamond. The case opens both back and front, and the interior, on both sides, is decorated with bunches of flowers in yellow, pink, blue, and white, upon a pale blue background. The interior of the front lid bears in black enamel, on a similar pale blue background, the representation of a cock crowing, drawn in black,



with flowers and decoration around, and the following inscription in black letters: QVAND. CE. QVOC. CHANTERA. MON. AMOVR. FINIRA. The interior of the reverse lid of the case bears, in blackish-gray on a similar pale-blue ground, a coronet, probably that of a German Prince, surrounding a complex monogram, composed of two E's facing one another, with a central S, and what would appear to be two reversed V's and two reversed C's.

The letters forming the monogram can be arranged so as to form the words COMES ARRAN, but whether these words allude to the name of the owner of the locket cannot be stated. The coronet is certainly not that of an English earl.

The relief figure on the front bears a striking resemblance to the central figures of three designs by Etienne Delaune (see page 22) representing Pax, Bellum, and Abondantia. The one of Bellum is here illustrated. The enamel border is in design very like the engraved drawings of Gilles Légare.

Oval, 2½ inches by 2 inches. Set within an English brown leather case belonging to the middle of the seventeenth century, richly tooled in gold with a floral pattern.

Probably this locket is Flemish or Dutch work of about 1650, but the enamel decoration upon it very closely resembles the work of English craftsmen of the same period. The leather case, which appears to be original, is certainly English, the coronet and cipher as certainly appear to be foreign.

See Plate LXXVI.
See Colour Plate in Edition de Luxe, No. 40.

102. BLUE ENAMEL CLOCK

THE clock is composed of a rectangular musical box, from which rises an oval column having a string of pearls at its base, while in the upper part of the column is contained the actual clock, which is also surrounded by a string of pearls. Above it is a vase-shaped ornament, surrounded by pearls, finishing in an enamelled floret, having a large pearl in the centre. The whole object is exquisitely enamelled in wreaths of flowers on a pale blue background, surrounded by elaborate borders and wreaths of enamel in various colours. At the back of the clock the decorated enamel forms a trophy of musical instruments—a harp, a viol, two horns—and a music-book on a stand, and on either side of the clock the enamel represents a blazing flambeau, crossing a quiver of arrows, the whole surrounded by a wreath of flowers and palms. The mounts throughout are of wrought gold, and the whole object stands on four ball feet. Extreme height to the top of the pearl forming the apex, 8½ inches; height of musical box, 1¾ inch; width, 3¼ inches; depth, 2 inches. The clock is 1½ inch in diameter, and the maker's name is not visible upon it, but on the base of the musical box is the signature, "Jaquet Droz et Leschot, London."

From the list of makers given by Mr. F. J. Britten in his work on Clocks and Watches we learn that the name of Jaquet appears on London-made watches of 1705; that Pierre Jacquet [*sic*] Droz was a clockmaker of Chaux de Fonds who was born in 1721 and died in 1790, and had a son, H. L. Droz (1752-1791); and that Jean Frederick Leschot was a Genevan who was apprenticed in that city with P. J. Droz in 1784, and had a son Georges Auguste Leschot (1800-1884). It is therefore probable that this clock was made in the middle of the eighteenth century by certain members of these three families who had temporarily settled in London, as the actual name of the firm cannot be identified in the lists of resident London clockmakers of that period.

Enclosed in an oak casket lined with cream velvet.

See Plate LXXVII.

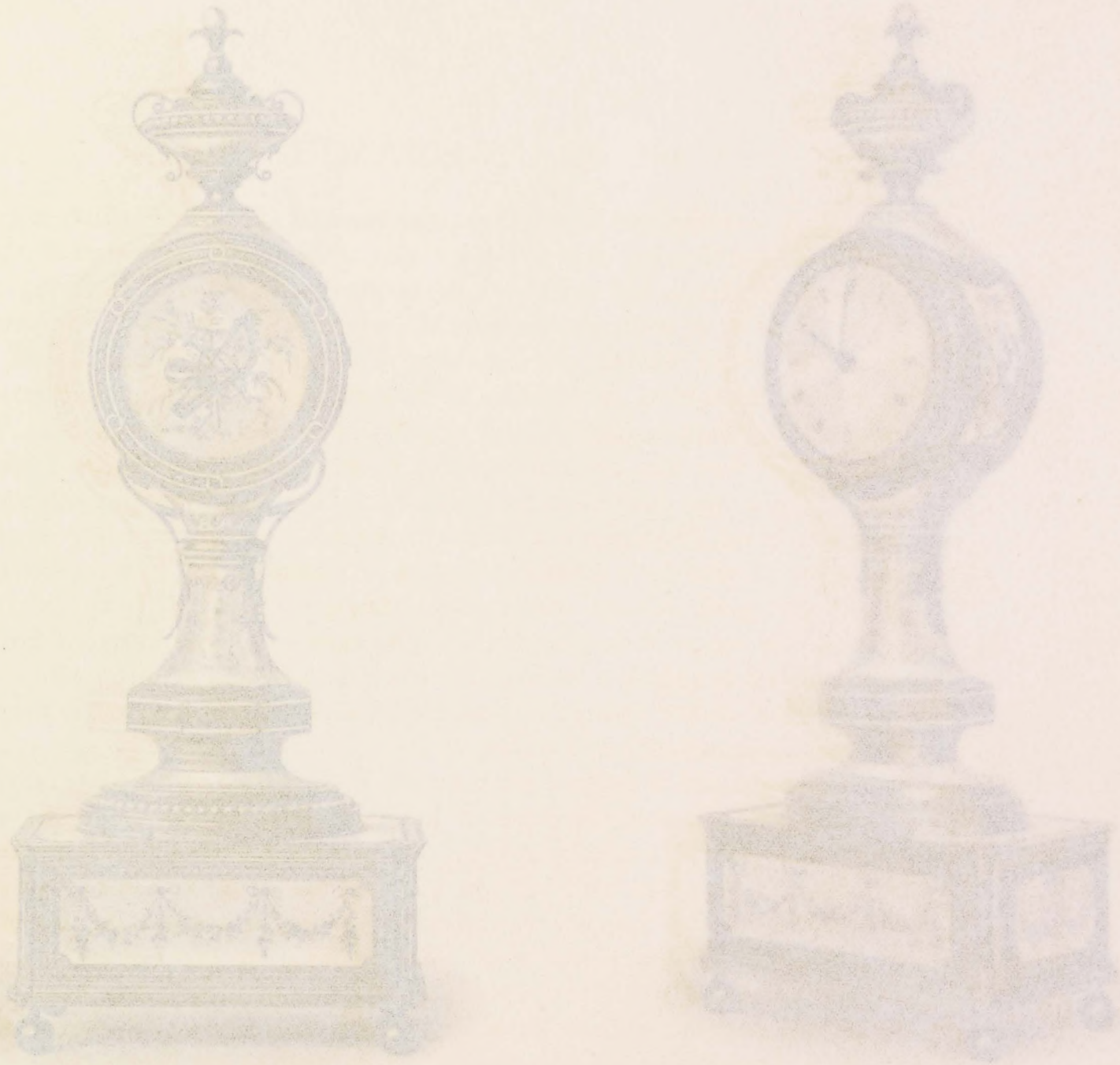


Plate LXXVII

Blue enamel Clock. No. 102.

Probably this locket is Flemish or Dutch work of about 1650, but the enamel decoration upon it very closely resembles the work of English craftsmen of the same period. The leather case, which appears to be original, is certainly English, the coronet and cipher as certainly appear to be foreign.

See Plate LXXVI.
See Colour Plate in Edition de Luxe, No. 40.

102. BLUE ENAMEL CLOCK

The clock is composed of a rectangular musical box, from which rises an oval column having a string of pearls at its base, while in the upper part of the column is contained the actual clock, which is also surrounded by a string of pearls. Above it is a vase-shaped ornament, surrounded by pearls, finishing in an enamelled floret, having a large pearl in the centre. The whole object is exquisitely enamelled in wreaths of flowers on a pale blue background, surrounded by elaborate borders and wreaths of enamel in various colours. At the back of the clock the decorated enamel forms a trophy of musical instruments—a harp, a viol, two horns—and a music-book on a stand, and on either side of the clock the enamel represents a blazing flambeau, crossing a quiver of arrows, the whole surrounded by a wreath of flowers and palms. The mounts throughout are of wrought gold, and the whole object stands on four ball feet. Extreme height to the top of the pearl forming the apex, 8½ inches; height of musical box, 1¾ inch; width, 3¼ inches; depth, 2 inches. The clock is 1½ inch in diameter, and the maker's name is not visible upon it, but on the base of the musical box is the signature, "Jaquet Droz et Leschot, London."

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Enclosed in an oak casket lined with cream velvet.

See Plate LXXVII.

Plate LXXVII

Blue enamel Clock. No. 102.







Plate LXXVIII

Onyx and gold Cup. No. 103.

Onyx and gold Cup. No. 103.

Plate LXXVIII



103. ONYX AND GOLD CUP

The cup, cover, base, and stem are all formed of onyx. The cup has along its top rim a band of gold, enamelled in various colours, and set with alternate rubies and diamonds in plain bezels. It rises from a double moulding in similar fashion, the uppermost plain, enamelled with a running pattern in black, and set with alternate diamonds and rubies, the lower one covered, like the one on the edge of the cup, with a raised design in enamel of various colours, and also set with alternate rubies and diamonds. Below this moulding is a rich mount of raised work of enamelled flowers, the base circular and of gold, set with a border of flowers in enamel, each group of flowers alternating with a ruby and a diamond. From it rises the circular base of onyx, which has a circular ornamentation of enamel-work, with rubies and diamonds in its centre, and from that again rises the stem of the cup, which is in two members, each one decorated with enamel, the upper one having a small border of pale red enamel, and the lower one an elaborate mount of floral work like that on the base, also set with rubies and diamonds. The lid is decorated at its extreme edge with a border identical with that on the cup and set with similar stones, and the ornament at the top of it is composed of three members, one above the other; the two lower of these are open-work enamel, resembling that on the rest of the cup and set in similar fashion with diamonds and rubies, and the uppermost one being solid work, similar to the open-work below, but without the jewels.

The ornament on the extreme top is four-sided and of plain gold, each side set with a flower of coloured enamel, each flower having a diamond centre, and surmounting the jewel is another flower with a ruby centre.

Extreme height, 13 inches; extreme width, 5 inches; diameter of the base, $3\frac{3}{4}$ inches; diameter of the cup, $4\frac{3}{4}$ inches.

Probably the work of one of the Dresden goldsmiths of the eighteenth century.
See Plate LXXVIII.
See Colour Plate in Edition de luxe, No. 41.

104. HARLEQUIN CABINET

Rectangular commode shaped cabinet of engraved and tinted mother-of-pearl, set in ormolu. It has four feet, composed of scroll-patterned ormolu between which are four arches of chased work. The lid is also of mother-of-pearl, engraved and coloured to represent bunches of white flowers, and enclosed in a moulding of ormolu. Surmounting it is a figure of a harlequin in carved ivory, wearing a coat and breeches composed of mother-of-pearl, and having the feet

formed out of two pieces of the same material. The six buttons down the front of the coat are pierced pearls. The face is painted to represent a mask, and a circular cap is upon the head. Around the waist is a belt of silver supporting a lath of ivory. The figure is represented as stooping forward and holding out its hands. The lid is hinged to the cabinet, and fastened by a small light chain. The interior of the cabinet is lined with red velvet. Extreme height, including the harlequin figure, 9 inches; height of cabinet, 4 inches; height of harlequin, 5 inches; extreme width of cabinet, 6 inches.

Probably Venetian work of about 1750.
Locker-Lampson collection.
See Plate LXXIX.
See Colour Plate in Edition de luxe, No. 42.

105. PENDENT JEWEL, COMPOSED OF WROUGHT GOLD, DECORATED IN ENAMEL

This jewel is of open crown-work, forming a series of concentric circles, one above the other, the central one broader than the others, and has bands above and below of black enamel decorated with gold and colours. The top is a crown composed of a band of the same enamel decorated and ornamented with tiny dots or beads of enamel, and from it rise six curling bands of blue enamel. The lowermost member is a large circular boss of the same richly decorated enamel, and above it is a circle of dots of blue enamel. There are pearls hanging from each of the members, and they hang from red enamelled flowers resting on blue bands. From the top member there are six pearls hanging inside, and six outside, from the central member there are six more pearls, from the lowermost there are six more, and from the extreme base of the jewel hangs a small group of pearls united together. The upper flat surface of the central member is decorated in foliage work of coloured enamel. The whole jewel is pierced with a central stem which binds it together, and which has upon its middle part an open tulip-like ornament of various coloured enamels. On the apex is a fixed hook and a movable ring. The jewel is set in a small oak casket lined with white satin and white velvet, and having a looking-glass back. Extreme length, $2\frac{3}{4}$ inches; extreme width, 2 inches.

The jewel was probably the work of a goldsmith from Southern Germany (perhaps from Augsburg), working upon the designs of Daniel Mignot (see page 24) and adapting them to his own purpose.
German work of the seventeenth century.
See Plate LXXX.
See Colour Plate in Edition de luxe, No. 43.



Plate LXXIX

Harlequin Cabinet. No. 104.

formed out of two pieces of the same material. The six buttons down the front of the coat are pierced pearls. The face is painted to represent a mask, and a circular cap is upon the head. Around the waist is a belt of silver supporting a lath of ivory. The figure is represented as stooping forward and holding out its hands. The lid is hinged to the cabinet, and fastened by a small light chain. The interior of the cabinet is lined with red velvet. Extreme height, including the harlequin figure, 9 inches; height of cabinet, 4 inches; height of harlequin, 5 inches; extreme width of cabinet, 6 inches.

Probably Venetian work of about 1750.
Locker-Lampson collection.
See Plate LXXIX.
See Colour Plate in Edition de luxe, No. 42.

105. PENDENT JEWEL, COMPOSED OF WROUGHT GOLD, DECORATED IN ENAMEL

This jewel is of open crown-work, forming a series of concentric circles, one above the other, the central one broader than the others, and has bands above and below of black enamel decorated with gold and colours. The top is a crown composed of a band of the same enamel decorated and ornamented with tiny dots or beads of enamel, and from it rise six curling bands of blue enamel. The lowermost member is a large circular boss of the same richly decorated enamel, and above it is a circle of dots of blue enamel. There are pearls hanging from each of the members, and they hang from red enamelled flowers resting on blue bands. From the top member there are six pearls hanging inside, and six outside, from the central member there are six more pearls, from the lowermost there are six more, and from the extreme base of the jewel hangs a small group of pearls united together. The upper flat surface of the central member is decorated in foliage work of coloured enamel. The whole jewel is pierced with a central stem which binds it together, and which has upon its middle part an open tulip-like ornament of various coloured enamels. On the apex is a fixed hook and a movable ring. The jewel is set in a small oak casket lined with white satin and white velvet, and having a looking-glass back. Extreme length, $2\frac{7}{8}$ inches; extreme width, 2 inches.

The jewel was probably the work of a goldsmith from Southern Germany (perhaps from Augsburg), working upon the designs of Daniel Mignot (see page 24) and adapting them to his own purpose.
German work of the seventeenth century.
See Plate LXXX.
See Colour Plate in Edition de luxe, No. 43.



Plate LXXX

Pendent Jewel composed of wrought gold decorated in enamel. No. 105.

Plate LXXX

Pendant Jewel composed of wrought gold decorated in enamel. No. 102.

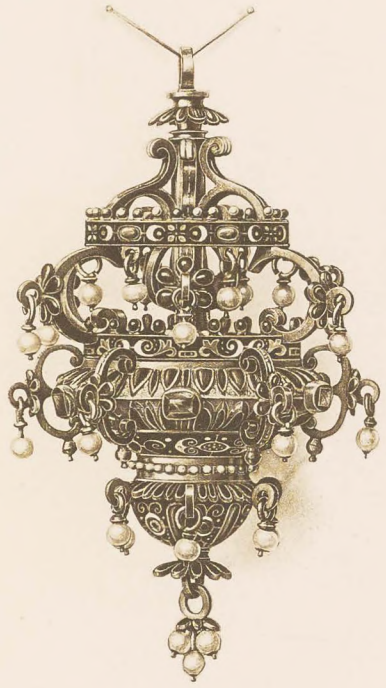




Plate LXXXI

Rock-crystal Cup richly set with translucent enamel-work on wrought gold.
No. 106.

Plate LXXXI

Rock-crystal Cup richly set with transparent enamel-work on wrought Gold.

No. 108.





106. ROCK-CRYSTAL CUP, RICHLY SET WITH TRANSLUCENT ENAMEL-WORK ON WROUGHT GOLD

The cup itself is adorned with two groups, each group composed of two amorini supporting a mask head, which is bound with a scarf and wreathed with fruit. The handles are composed of open branch-work of gold, enamelled with a mask head, draperies, and foliage, and the cup rises from a fringe of leaves set upright and enamelled pink and green. The base is circular, enamelled with representations of apples, wheat, and grapes; and from it rises the inner circular rock-crystal base, kept in its place by four ornaments of white enamel, and holding the double column base, which, like the rest of the vase, is open branch-work of gold, enamelled with mask heads, apples, and leaves. The lid of the cup is of wrought crystal, mounted in gold, the gold being decorated with foliage work in various coloured enamels, and from the centre of it rises an ornament of leaves and fruit in green, red, and blue enamel.

Extreme height to the top of the ornament on the lid, 13 inches; extreme width to each handle, 6 inches; diameter of the base, $3\frac{3}{4}$ inches.

Probably French work of the late eighteenth or early nineteenth century.
See Plate LXXXI.
See Colour Plate in Edition de luxe, No. 44.

107. ENAMELLED CLOCK IN THE FORM OF A VASE, OF CHASED GOLD-WORK AND DARK BLUE ENAMEL

About this clock are four panels of Sèvres porcelain, painted with amorous scenes. The top, which bears upon it the figure of an asp with a diamond head, revolves around the centre of the cup, on which figures are enamelled, and separating the hour figures are the signs of the Zodiac, painted on Sèvres porcelain, while between each group of five minutes is an ornament composed of three diamonds. There are rings of pearls about the lower part of the vase, and about its topmost ornament, and the four feet have also a ring of pearls around each of them. The whole body of the clock is of fine gold-work, decorated and enriched with blue enamel.

Extreme height, $16\frac{1}{2}$ inches; base, 6 inches square; height of base, 3 inches.

Stated to have been at one time, the property of Queen Marie Antoinette.
French work of the middle of the eighteenth century.
See Plate LXXXII.

This clock is the only known work by Cotteau in which he was responsible not only for the paintings but for the goldsmith work, and for the entire design of the object.

It is believed to bear his signature or cipher, and signed work by him is hardly known, as his usual practice was confined to decoration upon the choicest examples of Sèvres porcelain.

Barthélemy Cotteau was, strictly speaking, an enameller, and was born at Geneva, 28th July, 1718. He became a master goldsmith on 21st March, 1743, and died 25th March, 1756.

Of his personal history this is all we know, but M. le Comte de Chavagnac, in his "Histoire des Manufactures Françaises de Porcelaine" (1906), has discovered the following pieces of information concerning Cotteau's work at Sèvres. He says:

"February, 1784. Cotteau, painter in enamels, living in the rue Pompée, abutting on the rue de la Harpe, has worked for the manufactory in enamel and pearls, and has even decorated part of the pieces which compose the toilet service of the Comtesse du Nord. Because of this he had endeavoured to be received as an artist at the Royal Manufactory, but, being unsuccessful, has returned to the private manufactories to obtain work.

"The 2nd of March, 1784, he claimed payment due for several articles before M. Lenoir, who observed that M. Cotteau regarded himself very highly, and thought more of his reputation than of the emolument. There is a further reference to him in a statement by the Sieur Leguay, engraver at Paris,[1] which sets forth that for five years Cotteau devoted his energies to the manufacture of Sèvres. He made, to the order of Regnier, a catalogue of his works, with a list of cut out specimens, that both may be deposited at the manufactory in such a way that the representation of it which he has given allows an intelligent artist to obtain at a glance an idea for decoration.

"According to the orders of M. de Mauroy, inspector, Leguay made a list and an examination of the works of the Sieur Cotteau, deposited at the manufactory; the rulers of which confided to him the dies made by M. Cotteau to see after their preservation. It was necessary, after these had remained at the manufactory, to repolish them and to cover them with a preparation of oil to avoid rust.

"In 1784 the overseers of the Sèvres factory were fighting with the Messieurs Perrottin, second in command at the sculpture studio, and with Cotteau, painter in enamels, and M. Lenoir, Lieutenant-General of Police, had to serve as mediator.

"In 1782 the Count and Countess du Nord[2] came to Paris, and Queen Marie Antoinette gave to the Grand Duchess a toilet service in Sèvres. This service included figures and ornaments in *biscuit* by Boizot. The pieces were decorated with enamels on *paillons* by Cotteau,[3] who adopted the processes for-

[1] Guay, teacher to Madame de Pompadour.

[2] The Tsarevitch Paul and his wife, *née* Princess of Würtemburg.

[3] We read in Waliszewki's "Romance of an Empress," p. 388, "At Sèvres the Grand Duchess was shown and greatly admired a magnificent toilet service of blue lapis lazuli porcelain, mounted in gold, a



Plate LXXXII

Enamel Clock in the form of a vase of chased gold-work and dark blue enamel. No. 107.

This clock is the only known work by Cotteau in which he was responsible not only for the paintings but for the goldsmith work, and for the entire design of the object.

It is believed to bear his signature or cipher, and signed work by him is hardly known, as his usual practice was confined to decoration upon the choicest examples of Sèvres porcelain.

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Plate LXXXII

Enamel Clock in the form of a vase of chased gold-work and dark blue enamel. No. 107.



merly used at St. Cloud at the beginning of the century, for gilding and for putting translucent enamels on to soft paste. He perfected these, and applied his pearls and enamels to the Sèvres porcelain, and the articles commanded large prices. He also worked for private manufactories, and was not the only person to use these methods. It is thought that he was actually attached to the Royal Manufactory, but he is not to be found in any list of the staff, but only as working at special 'jobs.'"

This is all, writes the Count, that he was able to find about the work of Cotteau as a decorator of porcelain; no mark distinguishes his work. "Certain persons," he adds, "assert that the cups decorated by Cotteau are all on a blue ground, but we do not know on what they base this assertion, and we have no reason to agree with it. It is certain that the smaller manufactories employed this artist, and that other workers at Sèvres have used his processes. In the nineteenth century the manufactory of Saint Armand, which made soft paste, imitated (very badly, be it said) the enamels and gildings of Cotteau. It is, therefore, only an experienced glance which can distinguish the true from the false."

108. TOILET CABINET OF MOTHER-OF-PEARL, OVERLAID WITH WROUGHT GOLD-WORK

THE casket is commode shaped, supported on four feet of leaf pattern. The device on the lid of it represents a man in Indian costume offering a cloak or mantle to a girl, who turns aside from him, and puts up her hands, disdaining his offer. He has feathers in his head-dress, and wears a fur cloak about his shoulders and loins. The mantle he offers her is ornamented with quatrefoils. The woman has a loose robe, wears three feathers in the hair, bracelets about the arms, a triple necklace around the neck, and below it a chain with an ornament. The decoration around the two figures is in the style of Caffieri. Similar decoration extends all round the casket, finishing at the front in two seated figures, both of whom wear plumes in their hair, and robes of fur about their shoulders and loins. They also both of them carry ornamental staves. The decoration is continued round the sides and back, and finishes at the back in a basket of flowers. The interior of the casket is fitted up with ornaments for the toilet, the space for each ornament being lined with red velvet. It contains two toilet bottles, the gold stoppers of which represent a monkey and a squirrel, a pair of gold scissors, a gold funnel, a gold thimble, a steel piercing instrument, surmounted by a gold bird, a cedar pencil with a gold handle, an instrument composed of a pair of tweezers and a scoop in

recent masterpiece of the manufactory. Cupids, placed on the mirror, play at the feet of three graces who support them. 'It must be for the Queen,' cries the Princess, enraptured. She approaches, and sees her arms on all the articles. It is a present from Marie Antoinette."

gold, a gold bodkin, a gold fruit-knife in a mother-of-pearl case decorated with gold ornaments, a mother-of-pearl needle-case lined with gold, and decorated with gold ornaments, three ivory tablets, pierced at the upper part, and united by a gold button, four mother-of-pearl silk winders, two being oblong and two square, and each of them decorated with gold, and a watch, signed "Roth, Paris," and set in a gold mount made to hold it in the body of the casket. The interior of the lid is lined with a mirror and red velvet. Height, 4 inches; extreme width, 5 inches; depth, 4 inches.

The exquisitely wrought gold-work of this casket is ascribed by French critics to François Thomas Germain, the son of the more celebrated goldsmith, sculptor and architect, Thomas Germain, but it would appear to have been executed from the designs of an even greater man, Philippe Caffieri, who was responsible for the magnificent mounts of ormolu which adorned the finest commodes, clocks, and cabinets of the period. We know that these two artists worked together, because they were jointly responsible for a "toilette de Vermeil," ordered for the Princess of the Asturias in July, 1765, and this is expressly declared as having been made by the goldsmiths Germain, from the designs of "Monsieur Caffieri, Sculpteur et Ciseleur du Roi." The design of the gold-work on this exquisite casket is very similar to that on the large commode at one time in the collection of Mr. Massey-Mainwaring, and even more closely resembles the mounts on the still finer commode in the Wallace Collection, Hertford House. The metal-work does not appear to be signed, but the resemblance in design is too close to be overlooked. Philippe Caffieri died in 1774, and the casket must therefore be attributed to a period between 1760 and that date.

See Plate LXXXIII.
See Colour Plate in Edition de luxe, No. 45.

109. TOILET BOX OF AGATE, DECORATED WITH CHASED GOLD-WORK

The whole of this box is formed of agate divided into panels by the chased gold-work. The lid is in four panels, the back and front of the box are in two panels each. At the base of the toilet box is a small drawer divided off into three partitions, and containing a gold bodkin. The interior of the casket contains toilet fittings, four small cut-glass bottles with gold mounts, and covers surmounted by birds of enamel in natural colours. One of the bottles has the stopper part perforated. There are also the following implements: gold cylindrical needle-case; gold cylindrical silk-winder with a book on the top of it, around which is a white enamelled band, on which in gold letters is the following inscription: AINSI. PASSE. LE. TEMS; gold scoop; steel bodkin with gold top; pencil with gold



Plate LXXXIII

Toilet Cabinet of mother-of-pearl overlaid with wrought gold-work. No. 108.

gold, a gold bodkin, a gold fruit-knife in a mother-of-pearl case decorated with gold ornaments, a mother-of-pearl needle-case lined with gold, and decorated with gold ornaments, three ivory tablets, pierced at the upper part, and united by a gold button, four mother-of-pearl silk winders, two being oblong and two square, and each of them decorated with gold, and a watch, signed "Roth, Paris," and set in a gold mount made to hold it in the body of the casket. The interior of the lid is lined with a mirror and red velvet. Height, 4 inches; extreme width, 5 inches; depth, 4 inches.

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Plate LXXXIII

Toilet Cabinet of mother-of-pearl overlaid with wrought gold-work. No. 108.







Plate LXXXIV

Toilet Box of agate decorated with chased gold-work. No. 109.

Toilet Box of agate decorated with chased gold-work. No. 109.

Plate LXXXIV





Plate LXXXV

The contents of the Toilet Box of agate decorated with chased gold-work.
No. 109.

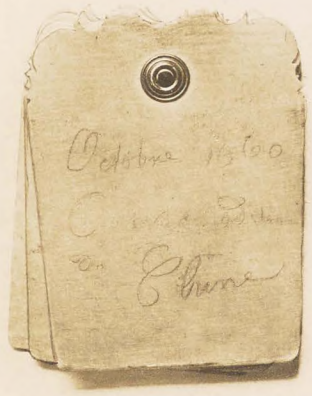
Plate LXXXV

The contents of the Toilet Box of agate decorated with chased gold-work.

No. 109.





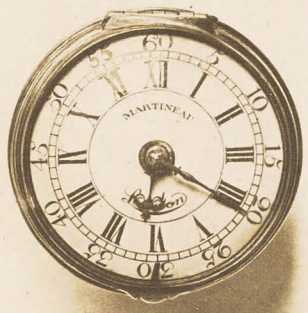

October 1700










MARTINEAU

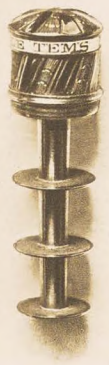











TEMS



handle; three ivory tablets fastened by a gold button; brush mounted in gold and comb of tortoiseshell with piqué work in gold. On the front of one of the tablets was an inscription in three lines in pencil. The first line reads: "Octobre," the second line has been rubbed out, the third line reads "de chérie." In the centre of the box is a watch by Martineau of London. The interior of the lid is lined with velvet. At the top of the casket is a handle by which it can be carried Height, 3 inches; depth, $2\frac{3}{4}$ inches; width, $3\frac{3}{4}$ inches; extreme height to top of handle, $4\frac{1}{4}$ inches.

English work of the middle of the eighteenth century.
Stated to have belonged to Queen Marie Antoinette, the writing being declared to be in the Queen's own hand.
See Plates LXXXIV and LXXXV.

There were two watchmakers of the name of Martineau working in London in the eighteenth century, both are referred to by Mr. Britten in his standard work. Joseph the elder, of St. Martin's Court, working in 1750-70, and Joseph the younger residing at 65, Red Lion Street, Clerkenwell, from 1790 to 1794.

110. GOLD CHEST OF DRAWERS, RICHLY DECORATED WITH BLUE ENAMEL

The central portion of this cabinet which resembles a chest of six long and two short drawers, is set between four columns of spiral work, with ornamental capitals of acanthus leaf decoration. On the chest of drawers stands a clock, set, as is the chest of drawers, between four columns. On the top of the first-named four columns are four vases resembling them in gold and enamel, and in each vase is a group of flowers, the centre of each flower being a pearl, the petals rubies and diamonds, and the leaves emeralds. On the top of the four smaller columns which surround the clock are set four smaller vases of similar form, each surmounted by the representation of a flame in gold. Surmounting the clock is another vase, wreathed with floral work in rubies, diamonds, and emeralds, but otherwise plain, and rising from it is a bouquet of flowers, similar to those in the other four vases, and like them having pearls in the centre of each flower, and the petals composed of rubies and diamonds, and the leaves of emeralds. All the gold work, both at the front and sides, and on each of the eight columns, and eight vases, and on the front, sides, and top of the clock, is decorated with deep blue translucent enamel. The hands of the clock are encrusted with diamonds, and similar diamond work appears in twelve places on the front of the clock. The whole object rests upon four square bases of gold. Of the drawers, four are genuine, and lined with blue silk, in one of them is the gold key for the clock, surmounted by a horse's head. The other four drawers form a toilet cabinet, and are

in one block. The cabinet is mounted in gold, and contains a double faced mirror, four toilet bottles (each with a gold stopper), a plain seal, with mother-of-pearl handle, a knife with mother-of-pearl case, a pair of steel scissors, a pair of tweezers, a pencil, an ear scoop, and a scraper, as well as a single thick ivory tablet, all the items being mounted in gold. The back of the cabinet is of richly chased gold, representing an organ of many pipes, and various musical instruments around it. The clock and all the drawers are lined with blue silk, identical in colour with the blue translucent enamel. Extreme height, 13 inches; extreme width, $5\frac{3}{4}$ inches; depth, $2\frac{1}{2}$ inches.

This little cabinet is believed to be the work of Johann Melchior Dinglinger, the celebrated goldsmith, who carried out some of his best work in Dresden. It bears a close resemblance to his style, and the tradition attributing it to him appears to rest upon reliable authority. Dinglinger was born at Biberach near Ulm in 1665, and his earliest work was executed in Augsburg. Later on he visited Italy, and from Rome was summoned to Dresden in 1702 by Augustus II, Elector of Saxony, who made him Court jeweller, gave him numerous commissions, and kept him in Dresden up to the time of his death in 1731. Meantime Dinglinger trained his brothers, Georg Friedrich (1666-1720), and Georg Christoph (1668-1721), to assist him in his work. These two, in conjunction with the elder Dinglinger, were responsible for arranging the Green Vaults, and for displaying the wonderful collection of treasures belonging to the crown of Saxony. Dinglinger was by far the greatest German goldsmith of his period, and he exercised considerable influence on all his fellow craftsmen. His greatest works are to be seen in the Green Vaults, and amongst them must specially be mentioned the representation in gold and enamel of the court of the Great Mogul at Delhi, the gold tea service, the trophy representing the triumph of Bacchus, the cup entitled "The Bath of Venus," the horn cup, supported by a standing figure, and the exquisite pedestal he designed for a wonderful onyx gem. His work is dealt with, in detail, in a memoir by Herr Sponsel, published in Dresden in 1905.

Dresden work of the early eighteenth century.
See Plates LXXXVI and LXXXVII.

111. ROSY AGATE TOILET CASKET, MOUNTED IN GOLD

The casket is octagonal in shape, each of the panels of the box, and each of those forming the lid being surrounded with a richly engraved frame of gold-work, the centre of which is left open to reveal the agate. The six panels on the lid are framed in similar gold-work, and in the immediate centre of the lid is a watch with

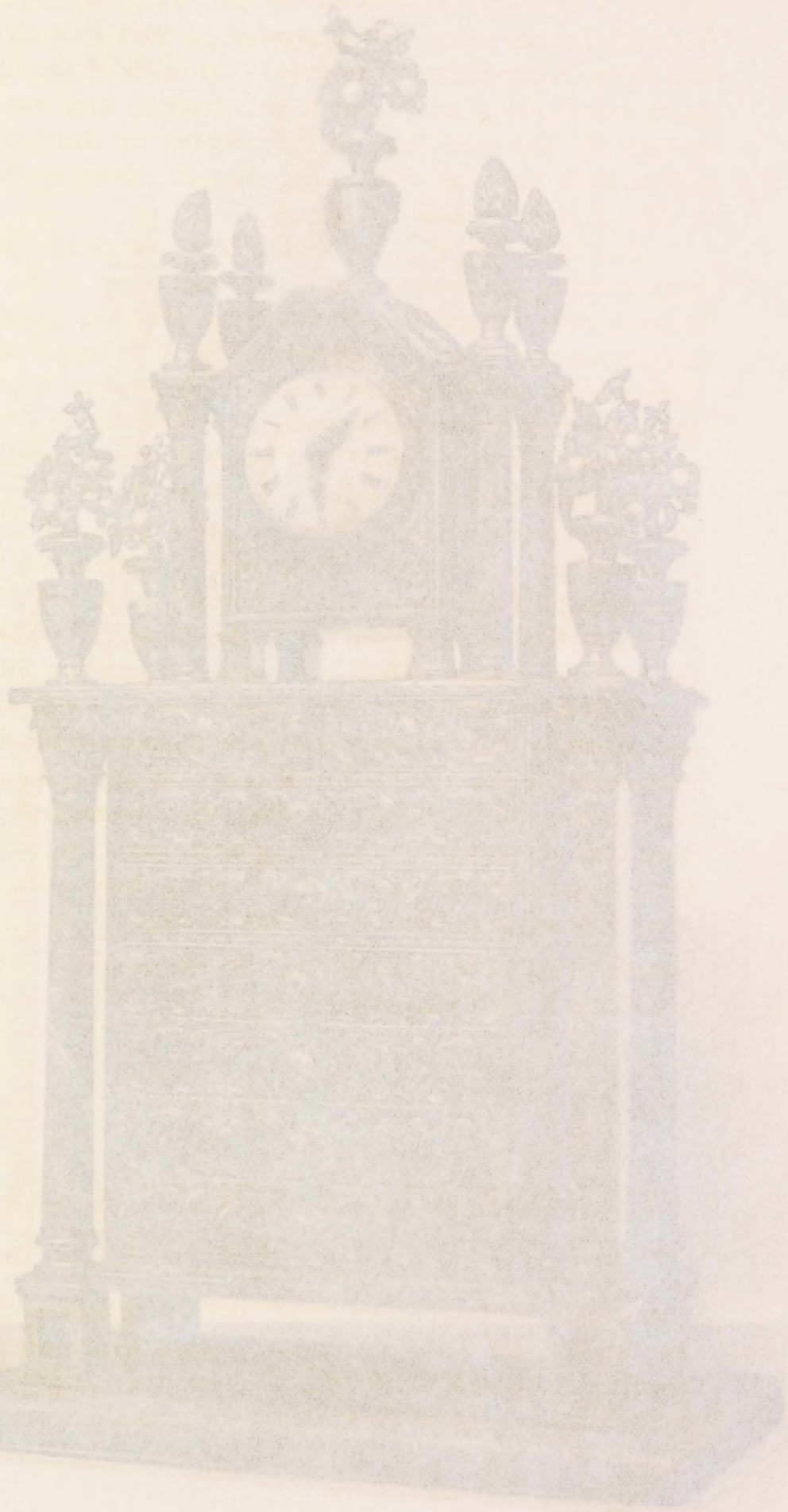


Plate LXXXVI

Gold Chest of Drawers, richly decorated with blue enamel. No. 110.

in one block. The cabinet is mounted in gold, and contains a double faced mirror, four toilet bottles (each with a gold stopper), a plain seal, with mother-of-pearl handle, a knife with mother-of-pearl case, a pair of steel scissors, a pair of tweezers, a pencil, an ear scoop, and a scraper, as well as a single thick ivory tablet, all the items being mounted in gold. The back of the cabinet is of richly chased gold, representing an organ of many pipes, and various musical instruments around it. The clock and all the drawers are lined with blue silk, identical in colour with the blue translucent enamel. Extreme height, 13 inches; extreme width, 5¾ inches; depth, 2½ inches.

This little cabinet is believed to be the work of Johann Melchior Dinglinger, the celebrated goldsmith, who carried out some of his best work in Dresden. It bears a close resemblance to his style, and the tradition attributing it to him appears to rest upon reliable authority. Dinglinger was born at Biberach near Ulm in 1665, and his earliest work was executed in Augsburg. Later on he visited Italy, and from Rome was summoned to Dresden in 1702 by Augustus II, Elector of Saxony, who made him Court jeweller, gave him numerous commissions, and kept him in Dresden up to the time of his death in 1731. Meantime Dinglinger trained his brothers, Georg Friedrich (1666-1720), and Georg Christoph (1668-1721), to assist him in his work. These two, in conjunction with the elder Dinglinger, were responsible for arranging the Green Vaults, and for displaying the wonderful collection of treasures belonging to the crown of Saxony. Dinglinger was by far the greatest German goldsmith of his period, and he exercised considerable influence on all his fellow craftsmen. His greatest works are to be seen in the Green Vaults, and amongst them must specially be mentioned the representation in gold and enamel of the court of the Great Mogul at Delhi, the gold tea service, the trophy representing the triumph of Bacchus, the cup entitled "The Bath of Venus," the horn cup, supported by a standing figure, and the exquisite pedestal he designed for a wonderful onyx gem. His work is dealt with, in detail, in a memoir by Herr Sponsel, published in Dresden in 1905.

Dresden work of the early eighteenth century.

See Plates LXXXVI and LXXXVII.

III. ROSY AGATE TOILET CASKET, MOUNTED IN GOLD

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Plate LXXXVI

Gold Chest of Drawers, richly decorated with blue enamel. No. 110.

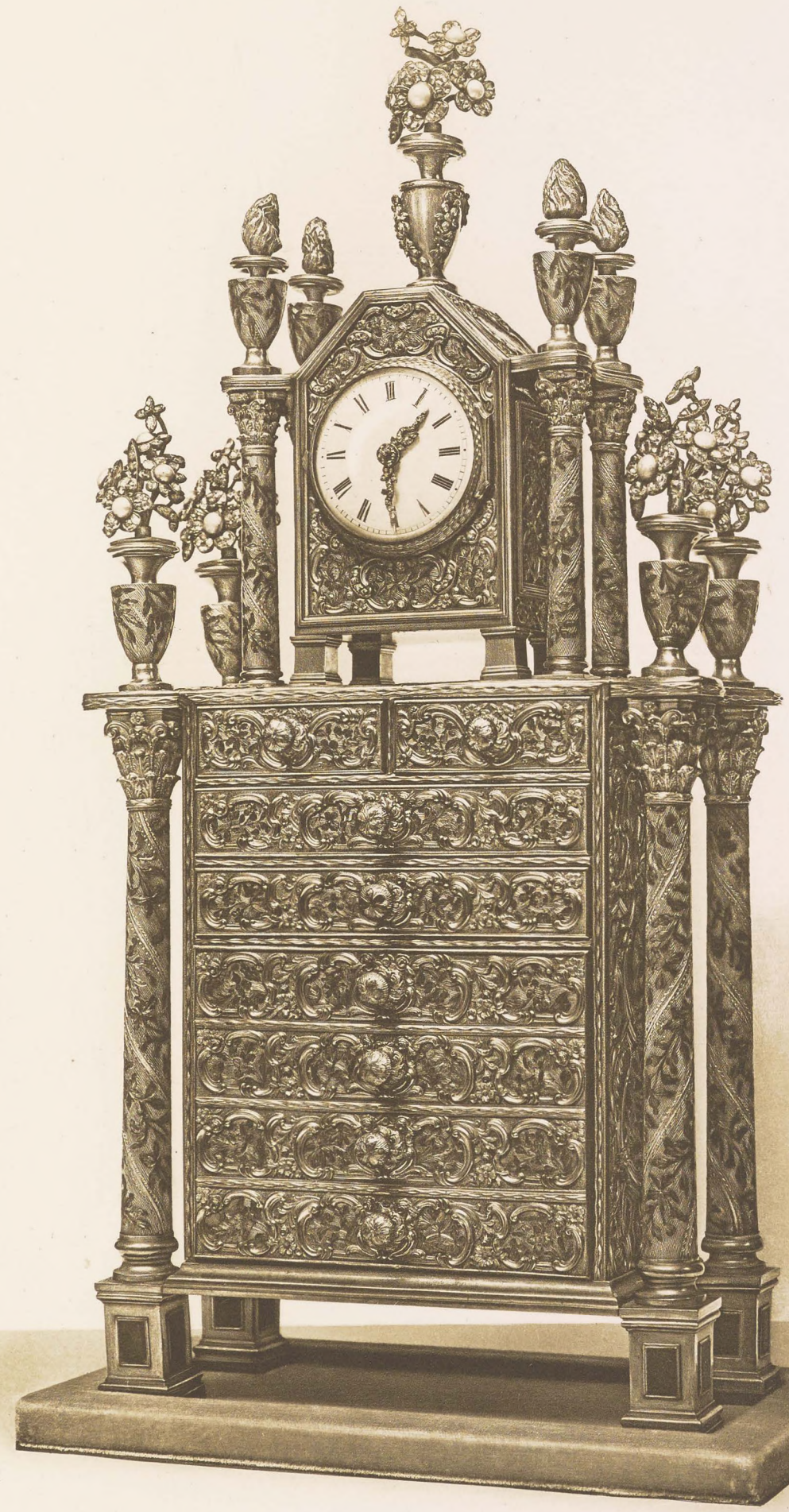




Plate LXXXVII

The Back of the Gold Chest of Drawers, richly decorated with blue enamel.
No. 110.

Plate LXXXVII

The Back of the Gold Chest of Darius, richly decorated with blue enamel.

No. 110.



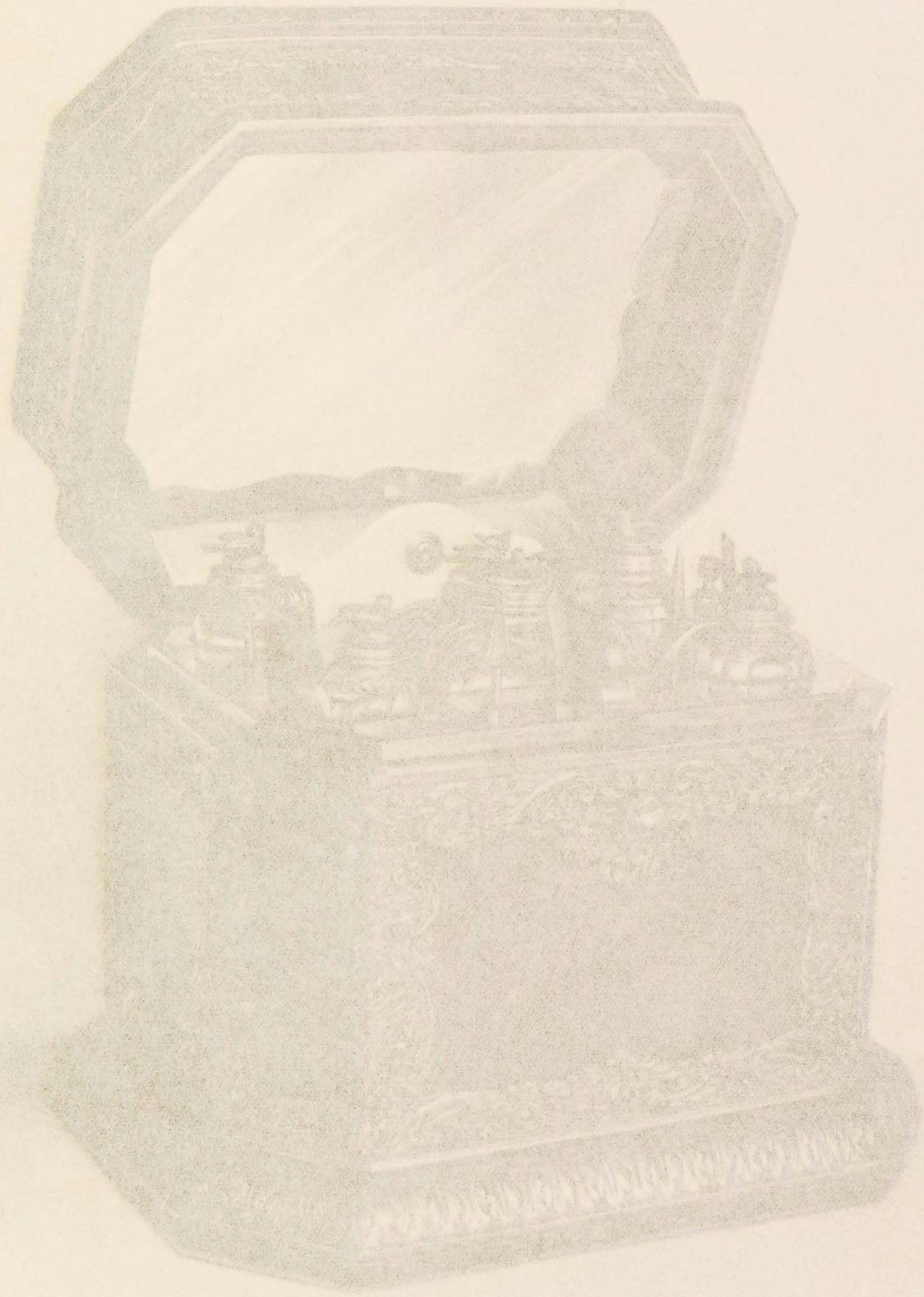


Plate LXXXVIII

Rosy agate Toilet Cabinet mounted in gold. No. 111.

Plate LXXXVIII

Rosy agate Toilet Cabinet mounted in gold. No. III.







Plate LXXXIX

Rosy agate Toilet Cabinet mounted in gold, showing the watch set in the lid.
No. 111.

Plate LXXXIX

No. III.

Rosy agate Toilet Cabinet mounted in gold, showing the watch set in the lid.

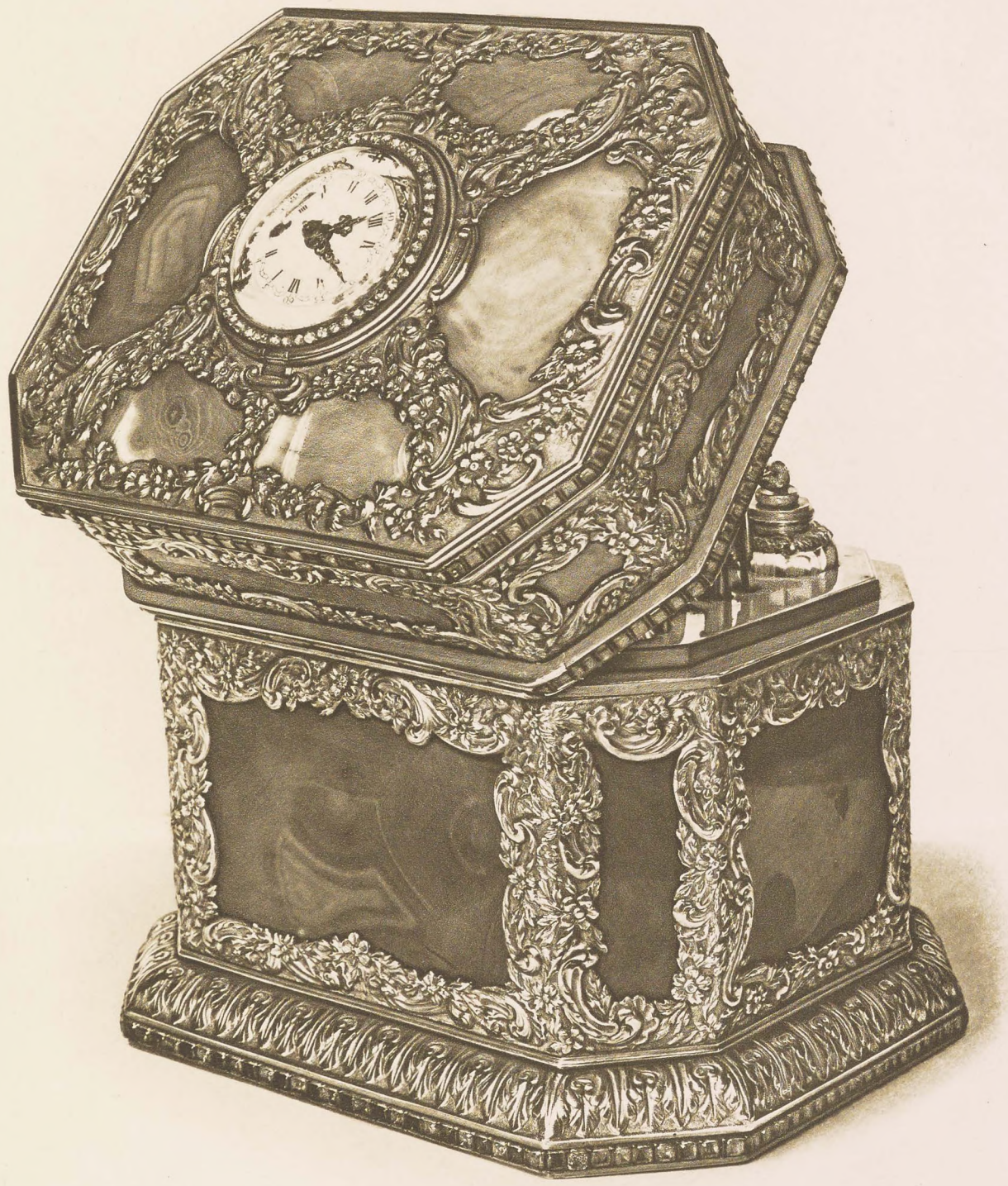


Plate XC

Brown agate Cup on gold stem and base. No. 112.

Plate XC

Brown agate Cup on gold stem and base. No. 113.



gold hands upon an enamelled face by J. Orpion, London. The face is decorated with the figures of a man and a woman, and the representation of a stream. Around the casket are three bands of precious stones, one at the base, one in the centre at the opening of the lid, and one at the top of the lid, each set with square table-cut stones. The border at the base is alternate red and green stones, that in the centre is all of red stones, and that on the lid is alternate red and blue stones. The case opens with a large circular diamond as a snap, is mounted on the interior with gold, and has a mirror inside the lid. It contains one large and four small toilet bottles, six scrapers, and a black handle into which any of them will fix, a pencil, a knife, and a set of four ivory tablets, all mounted in gold. Height, 5 inches; width, 5 inches; depth, $4\frac{1}{4}$ inches.

English work of about 1760. The name of J. Orpion does not, however, appear in the ordinary lists of English watchmakers of the period.

The panels of agate appear to be mounted on rose-coloured foil to intensify their hue.

See Plates LXXXVIII and LXXXIX.

112. BROWN AGATE CUP, ON GOLD STEM AND BASE

The columnar stem of this cup rises from three oval blocks, on which are three tortoises. Its circular base is set about with five pierced pearls, which rise from white daisies of enamel-work alternately with five pink stones, set within flowers of gold. The knop is adorned with three rams' heads, from the ears of each of which hang two pierced pearls. Between the rams' heads are red stones set in gold flowers, similar to those set in the base; the remainder of the stem is composed of mouldings. The cup is shallow, and composed of eight lobes, and is attached to the base by a gold star. Height, 4 inches; extreme width at the base, $2\frac{3}{4}$ inches; height of the stem, 3 inches.

This cup has been made from a design by Hans Holbein, and is in its various details an exact copy of it. The original drawing was contained in the William Mitchell collection, and is illustrated in a volume entitled "Dessins d'Ornement de Hans Holbein. Texte par Edouard His." Published in Paris by Boussod, Valadon et Cie, 1886. The plate containing the illustration is No. 27, and the design No. 2.

See Plate XC.

113. ONYX AND SILVER CUP

THE onyx cup is circular, mounted in repoussé silver, and set upon four feet. Height, 7 inches; width, 4½ inches; diameter of the cup, 4¼ inches; depth of the cup, 1½ inch.

At one time the property of Mrs. Junius S. Morgan.
See Plate XCI.

114. UPRIGHT SILVER PERFUME BOTTLE, CHASED AND DECORATED

THE bottle itself is bulbous, and has represented upon it four busts of Roman emperors, each in its own separate niche, separated by panels of scroll-work. The knop is composed of figures of three children entwined together, in high relief, the circular foot decorated with a design in repoussé scroll-work. The lid, which is hinged and reveals a small interior stopper with a cork and fixed ring, is engraved, and has as part of its decoration four heads in high relief, each within a square panel, and set within a circular-headed arch, while upon the extreme apex is a small figure in chased silver of a warrior in armour, holding a long sword. Extreme height, 7½ inches; height of the warrior on the top of the lid, 1 inch; extreme width, 2½ inches.

At one time the property of Mrs. Junius S. Morgan.
See Plate XCII.

115. OVAL BOX OF BROWN ONYX, MOUNTED IN GOLD AND ENCRUSTED WITH DIAMONDS

ON the lid of the box is the representation of a basket of flowers encrusted with diamonds, rubies, and emeralds. Around the box is a floral design in diamonds, with the flowers in rubies, emeralds, and sapphires; and, beneath it, a series of six swags of floral work, encrusted with diamonds. Above each swag is a star of diamonds, and above and below the central border are oblong ornaments, encrusted with the same stones. Length, 5½ inches; width, 3½ inches; height, 2½ inches. The interior is quite plain.

Probably French work of the eighteenth century.
See Plate XCIII.

Plate XCI

Circular onyx Cup, mounted in repoussé silver. No. 113.

113. ONYX AND SILVER CUP

The onyx cup is circular, mounted in repoussé silver, and set upon four feet. Height, 7 inches; width, 4½ inches; diameter of the cup, 4¼ inches; depth of the cup, 1⅛ inch.

At one time the property of Mrs. Junius S. Morgan.
See Plate XCI.

114. UPRIGHT SILVER PERFUME BOTTLE, CHASED AND DECORATED

The bottle itself is bulbous, and has represented upon it four busts of Roman emperors, each in its own separate niche, separated by panels of scroll-work. The knop is composed of figures of three children entwined together, in high relief, the circular foot decorated with a design in repoussé scroll-work. The lid, which is hinged and reveals a small interior stopper with a cork and fixed ring, is engraved, and has as part of its decoration four heads in high relief, each within a square panel, and set within a circular-headed arch, while upon the extreme apex is a small figure in chased silver of a warrior in armour, holding a long sword. Extreme height, 7½ inches; height of the warrior on the top of the lid, 1 inch; extreme width, 2½ inches.

At one time the property of Mrs. Junius S. Morgan.
See Plate XCII.

115. OVAL BOX OF BROWN ONYX, MOUNTED IN GOLD AND ENCRUSTED WITH DIAMONDS

On the lid of the box is the representation of a basket of flowers encrusted with diamonds, rubies, and emeralds. Around the box is a floral design in diamonds, with the flowers in rubies, emeralds, and sapphires; and, beneath it, a series of six swags of floral work, encrusted with diamonds. Above each swag is a star of diamonds, and above and below the central border are oblong ornaments, encrusted with the same stones. Length, 5½ inches; width, 3½ inches; height, 2½ inches. The interior is quite plain.

Probably French work of the eighteenth century.
See Plate XCIII.

Plate XCI

Circular onyx Cup, mounted in repoussé silver. No. 113.



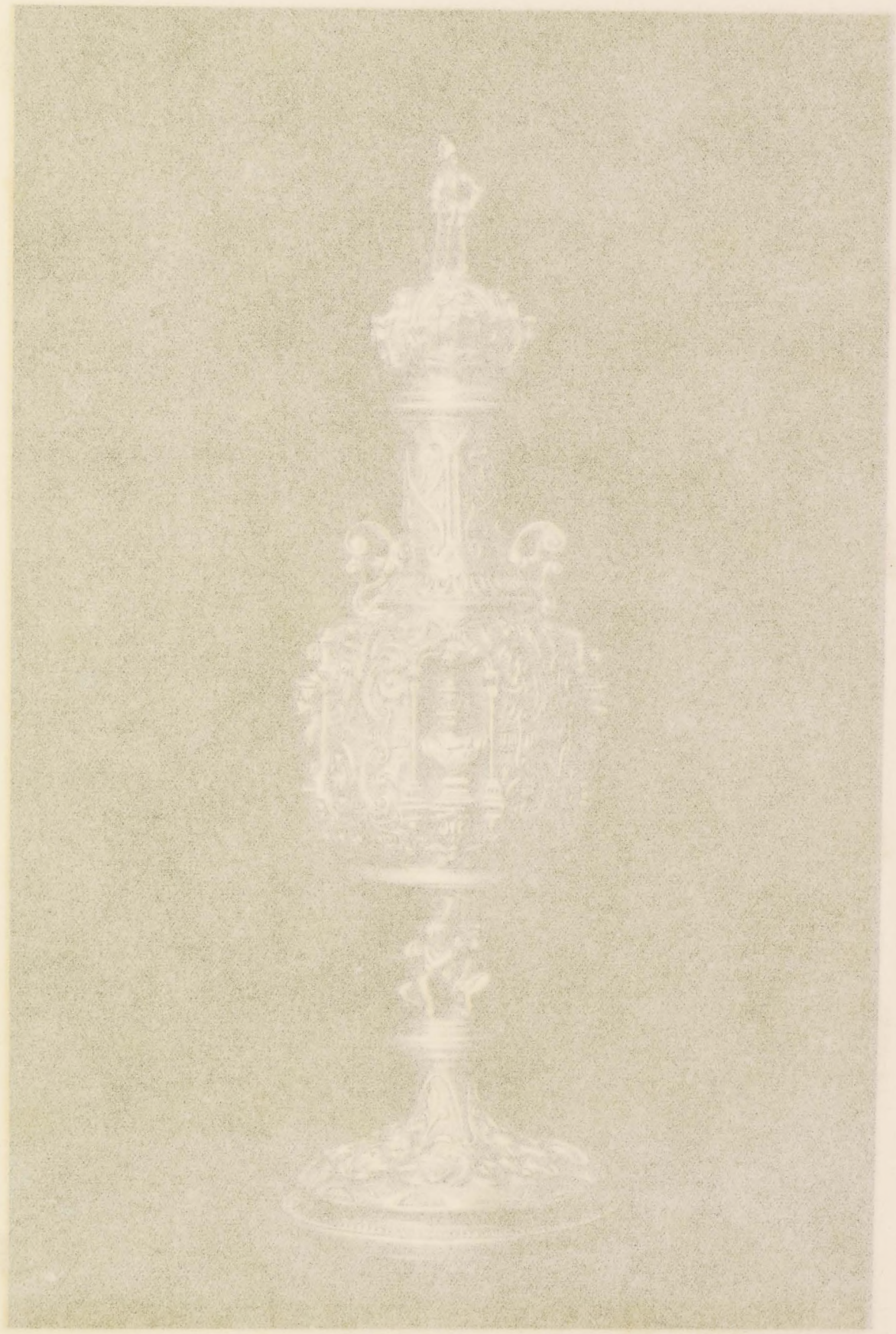


Plate XCII

Upright silver Perfume Bottle chased and decorated. No. 114.

Plate XCII

Upright silver Perfume Bottle chased and decorated. No. xiv.







Plate XCIII

Oval Box of brown onyx mounted in gold and encrusted with diamonds.
No. 115.

Plate XCIII

Oval Box of brown onyx mounted in gold and encrusted with diamonds.

No. 112.



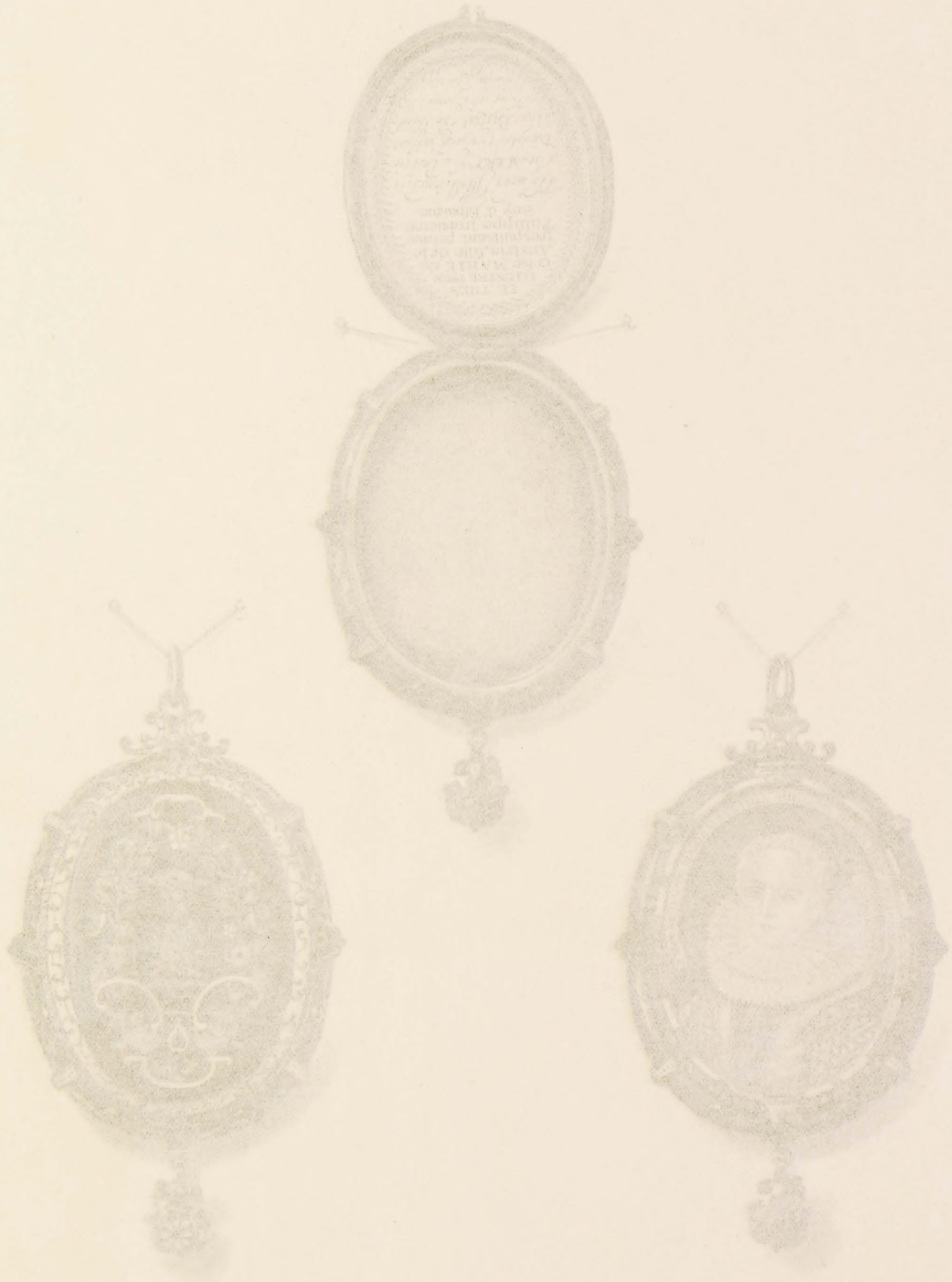


Plate XCIV

Pendent Jewel composed of a gold tablet, mounted in a fine enamelled case.
No. 116.

Plate XCIV

No. 112.

Pendant Jewel composed of a gold tablet, mounted in a fine enamelled case.


LE TRES
ILLUSTRE PRN
CoSE MARIE de
AUSTRIA, fille de le
TresPuissant prince
Philippe troisieme
Roy d' Espaigne.
SERE.ma D. MARIA D'AUSTRIA PHILIPPI III. D.G. HISP. REG. INFANS

116. PENDENT JEWEL, COMPOSED OF A GOLD TABLET, MOUNTED IN A FINE ENAMELLED CASE

THE tablet represents a lady full-face, wearing a rich costume, and a ruff, and is inscribed SERENA D. MARIA D'AUSTRIA. PHILIPPI III. D.G. HISP. REG. INFANS. The reverse of the plaque reads:

LE TRES ILLUSTRE PRINCESSE MARIE DE AUSTRIA, FILLE DE LE TRES PUISSANT PRINCE PHILIPPE TROISIEME ROY D'ESPAIGNE.

"The most illustrious Princess Marie of Austria, daugter to y most puissāt Prince Philip the Third King of Spaine.

"Simon Pass fecit Lond."

The first part of the inscription is in capitals, the second part in script. Behind the medallion is a steel mirror, the reverse of the case is of blue enamel, covered with rock-crystal, on which is worked in translucent enamel a design of flowers around a dove in blue, yellow, and green. The border of the locket is of pink enamel, decorated with flowers and adorned with bands of strap-work, and from the base of it hangs an ornament composed of a group of branches of wrought gold with enamel heads. The upper part of the locket is a gold circular ring.

Simon Pass or De Pass, was the son of Crispin Van De Pass, a Dutch engraver, and was born at Cologne in about 1595. He came with his father to Utrecht in 1612, and four years afterwards appears to have settled down in London, where he resided until 1622, when he went to the court of the King of Denmark at Copenhagen, and was appointed principal engraver to the King. He resided in Denmark until his death, which took place before July, 1647. Pass was one of the earliest copperplate engravers in London, and David Loggan was amongst his best-known pupils. The former was responsible for some very importunt portraits and also for a series of engravings on silver and gold in the form of counters and ornaments, many of them full of exquisite detail and of great beauty.

See Plate XCIV.
See Colour Plate in Edition de luxe, No. 46.

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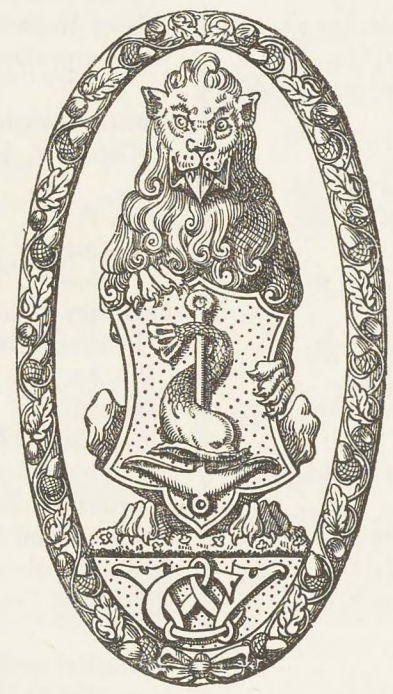
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CHISWICK PRESS: PRINTED BY CHARLES WHITTINGHAM
AND CO. TOOKS COURT, CHANCERY LANE, LONDON
7TH MAY, 1910

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